

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

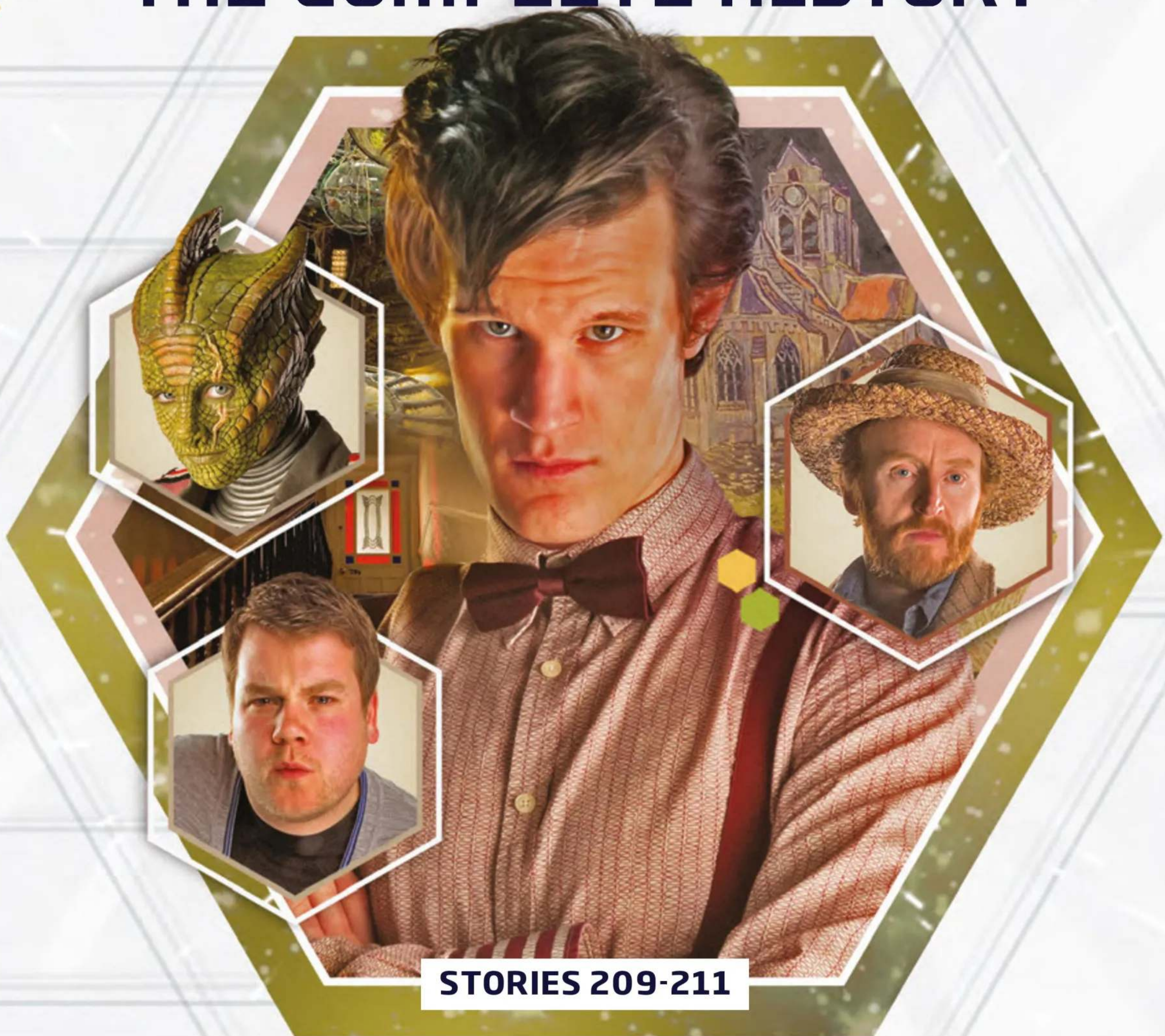
BBC

DOCTOR WHO



THE **ELEVENTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 209-211

THE HUNGRY EARTH/COLD BLOOD,
VINCENT AND THE DOCTOR
AND THE LODGER



BBC

DOCTOR WHO

THE COMPLETE HISTORY

THE HUNGRY EARTH /
COLD BLOOD

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THE LODGER

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'THE 2010 SERIES WENT SOME WAY TO
TACKLE MONSTER-MISOGYNY.'

Welcome



Viewers of *Doctor Who* in its early days might well have come to the conclusion that all monsters were male, and that if there were any females of the species, then they had stayed at home to look after the baby monsters, and do the washing up. Admittedly, some races such as the Daleks and the Cybermen could arguably be gender neutral, or at least it was impossible to distinguish a male Dalek from a female Dalek (although their voices have always been provided by male actors). And, of course, the very name of the Cybermen is gender specific, even if some of the poor converted humans might once have been female. The Sontarans, while being quite clearly defined as a clone species, and therefore sexless, have also always been portrayed by male actors.

The 2010 series went some way to tackle this apparent monster-misogyny. *The Hungry Earth/Cold Blood* [2010 – see page 6], followed the lead of the likes of *Dalek* [2005 – see Volume 49], *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52] and *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58],

by taking a popular ‘monster’ race from the earlier days of the TV series, and reinventing it for the twenty-first century. In this instance, it was the reptilian Silurians, who were the dominant, intelligent species on Earth, long before humans rose to the top of the food chain.

Although the Silurians, and their near-relatives the Sea Devils, had appeared in three previous stories – *Doctor Who and the Silurians* [1970 – see Volume 15], *The Sea Devils* [1972 – see Volume 18], and *Warriors of the Deep* [1984 – see Volume 38], as with other monster races, we had only ever seen the male of the species. This inequality was addressed in *The Hungry Earth/Cold Blood*, where two of the principal Silurian roles, Alaya and Restac – both played by Neve McIntosh – were strong female characters, and the non-speaking Silurian warriors were also female.

Happily, the Silurians aren’t the only race from the earlier days of *Doctor Who* to reveal their feminine side. In *Empress of Mars* [2017], the first female Ice Warrior made her appearance – and she turned out to be the top dog in Ice Warrior society. Also, more recently introduced alien races have had visible female members, such as the Slitheen and the Weeping Angels, or have even been seemingly female dominated, such as the Carrionites in *The Shakespeare Code* [2007 – see Volume 54] and the Pyroviles in *The Fires of Pompeii* [2008 – see Volume 57].

The feminist movement might have come a little late to the monster world, but things are changing for the better.

John Ainsworth – Editor

Left:
The Carrionites wield the power in *The Shakespeare Code*.





THE HUNGRY EARTH/ COLD BLOOD

➤ STORY 209

The Doctor, Amy and Rory arrive in a Welsh mining village in 2020 to discover that an ambitious drilling project has reached deeper beneath the Earth's crust than man has ever gone before. But now the ground is fighting back and the Silurians are stirring...





'PERHAPS A RADICALLY
DIFFERENT BREED OF
SILURIANS SHOULDN'T HAVE
BEEN THAT UNEXPECTED.'

Introduction

The 2010 series of *Doctor Who* adopted a fresh, new approach to the show. However, by the time *The Hungry Earth/Cold Blood* came around, the new production team was ready to indulge in a bit of nostalgia, and this two-part story owes a lot to the adventures of Jon Pertwee's Third Doctor.

The drilling operation brings to mind *Inferno* [1970 – see Volume 16]. During the course of the story the area surrounding Cwmtaff is cut off by an 'energy barricade' reminiscent of the heat barrier around Devil's End in *The Dæmons* [1971 – see Volume 17].

But most conspicuously, this new story featured the Silurians. These reptilian creatures from Earth's prehistory were introduced in *Doctor Who and the Silurians* [1970 – see Volume 15] during Pertwee's first series. Writer Chris Chibnall and designer Neill Gorton delivered a bold reimagining of the creatures, but even this wasn't without precedent. Two years after the first Silurian story, their creator Malcolm Hulke wrote *The Sea Devils* [1972 – see Volume 18] which presented us with a variation on these monsters. So perhaps a radically different breed of Silurians shouldn't have been that unexpected. This new brand of Silurian would see continued success when one was introduced as a recurring character in *A Good Man Goes to War* [2011 – see Volume 68].

Another way in which this story pays homage to the Pertwee years is in the glimpses of a future Amy and Rory. This is reminiscent of a scene in *Day of the Daleks* [1972 – see Volume 17]. As originally



scripted, the Third Doctor and Jo meet another Doctor and Jo at the beginning and end of the story.

Interestingly, the flash-forward gives us some clue as to how long Amy and Rory travel with the Doctor. In *The God Complex* [2011 – see Volume 69] the Doctor returned Amy and Rory to a new home on Earth, shortly before the 'present-day' events of *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66] in 2011. Assuming that the second Amy and Rory really are them 10 years in their future, the scenes in *The Hungry Earth/Cold Blood* maybe suggest that the Ponds were still living in the UK and periodically travelling with the Doctor until at least 2020 – when it took place – and at some point thereafter he took them to New York for the events of *The Angels Take Manhattan* [2012 – see Volume 72].

So, while the story certainly owes a lot to early 1970s' *Doctor Who*, in a number of ways it was looking to the future. ■

Above:
The Third Doctor meets the Sea Devils in 1972's *The Sea Devils*.

STORY

The Hungry Earth

The year is 2020, and a young man called Mo says goodbye to his wife, Ambrose, and his son, Elliot, as he is due to begin his shift at a drilling rig.

At the rig, Dr Nasreen Chaudhry and Ambrose's father-in-law, Tony Mack, are delighted as the drill reaches a depth of 21 kilometres. [1]

Tony sends the workers home for the weekend and Mo is left alone in the control room. There's an earthquake and he discovers a hole in a storeroom floor. Something drags him down through it... [2]

The next morning, the TARDIS lands in a graveyard in the nearby village. Amy and Rory are amazed to see their future selves waving at them from a distant hillside. [3]

The Doctor and Amy head to the drill site while Rory returns to the

TARDIS to put Amy's engagement ring somewhere safe.

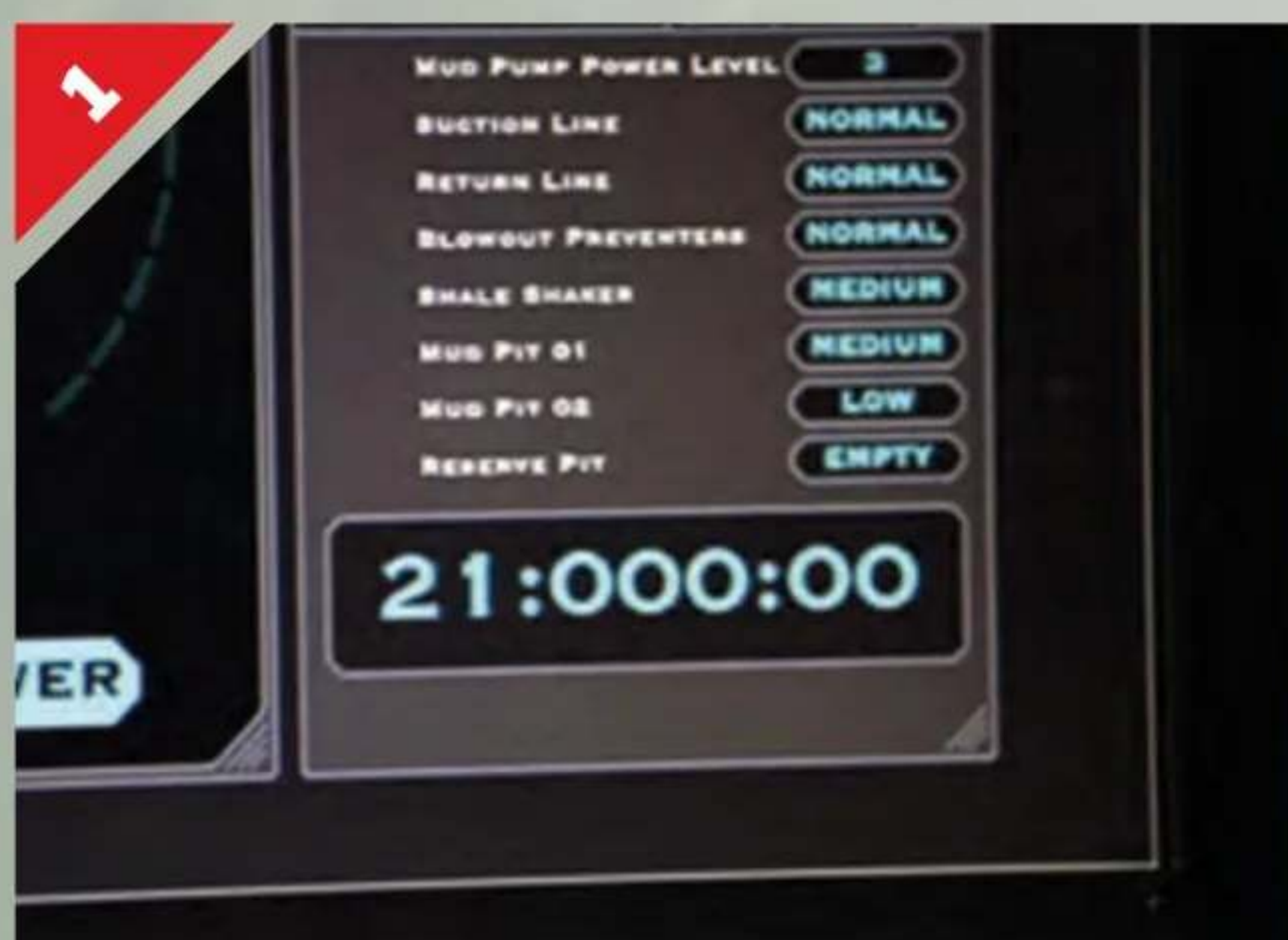
Tony and Nasreen return to the rig. It is deserted but someone has shut the drill down.

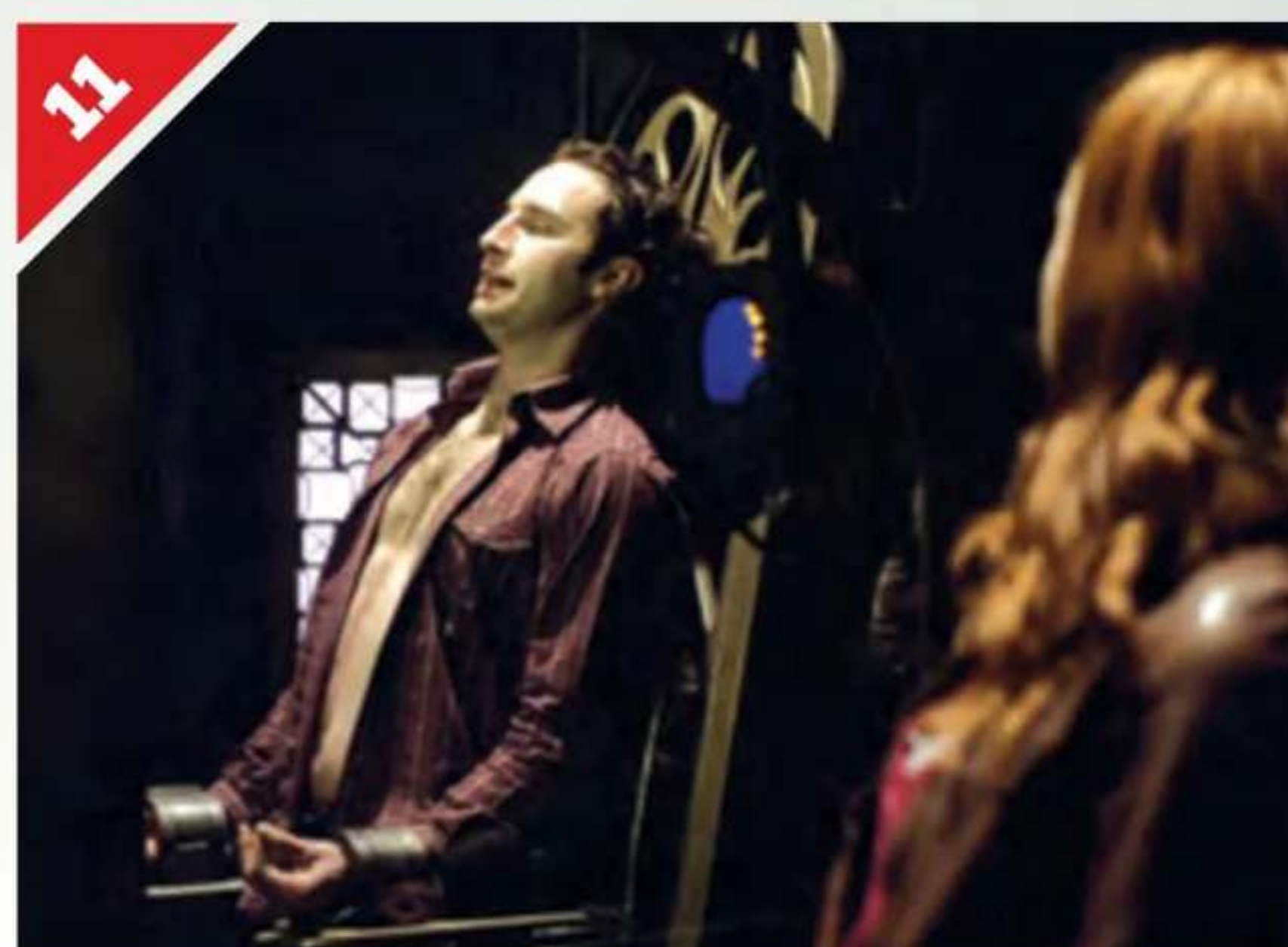
Rory emerges from the TARDIS and is greeted by Ambrose. She thinks Rory is a plain-clothes policeman who has come to investigate the disappearance of her aunt Gladys; she was buried in the graveyard but when they dug up her grave to bury her husband, her coffin and body had gone. [4]

The Doctor and Amy meet Nasreen at the rig storeroom and Tony walks in, saying he has started up the drill again. There is an 'earthquake' and more holes appear in the floor. Amy falls into one and disappears beneath the ground. [5]

Elliot tells Rory that he thinks the graves eat people.

Tony and Nasreen stop the drill. Nasreen explains that they are drilling here because they found patches of grass containing unusual trace minerals. The





Doctor can still hear drilling: “While you’ve been drilling down, somebody else has been drilling up!” Then the sky turns red as the village is enclosed in an energy barrier. [6]

Amy is still alive but unconscious, undergoing a series of medical scans.

The Doctor orders everyone into the church. He tells Elliot that he will get his dad back, but first they need to set up cameras and movement sensors around the church. Elliot runs home to fetch his headphones. [7]

It suddenly grows dark and an energy surge knocks out their defences. Ambrose then notices Elliot has gone missing. He’s outside in the graveyard – but the church door is stuck and there is something out there with him! [8] Tony forces the door open, but Elliot has vanished.

Ambrose is attacked by a humanoid creature. Tony grabs it and it lashes him with its tongue before running off. The Doctor tells them to get back inside the church then, using his

night-vision sunglasses, he identifies the creature and he and Rory trap it in Ambrose’s van. [9]

The Doctor chains up the creature in the church’s crypt. It is a ‘Homo reptilia’ called Alaya. She claims she was woken after the drilling threatened their life support systems and defiantly says her race will “wipe the vermin from the surface and reclaim our planet”. [10]

The Doctor tells Rory and the others that he intends to find the rest of Alaya’s tribe. She must be kept alive so they can exchange her for Amy, Mo and Elliot.

Nasreen goes with the Doctor into the TARDIS – which is pulled down into the Earth.

In the crypt, Alaya tells Rory, Tony and Ambrose that one of them will kill her.

Amy wakes up in a laboratory. She is next to Mo, who claims that he has been dissected. [11]

The Doctor and Nasreen emerge from the TARDIS to discover a vast underground city! [12]

Cold Blood

Fortunately the city is deserted, and the Doctor concludes that most of the Earth reptiles (known as Silurians) are still asleep. An alarm sounds and they are captured.

The Silurian scientist Malohkeh is about to start dissecting Amy when he is called away. Amy frees herself and Mo and they hurry away through the tunnels. They discover Elliot, sealed in an alcove. [1]

The Doctor and Nasreen are taken to Malohkeh's laboratory for 'decontamination'.

Tony goes to see Alaya. When she stung him, she injected him with a lethal venom.

The Doctor faces Restac, the Silurians' military commander. She tells him she will not negotiate with apes. [2]

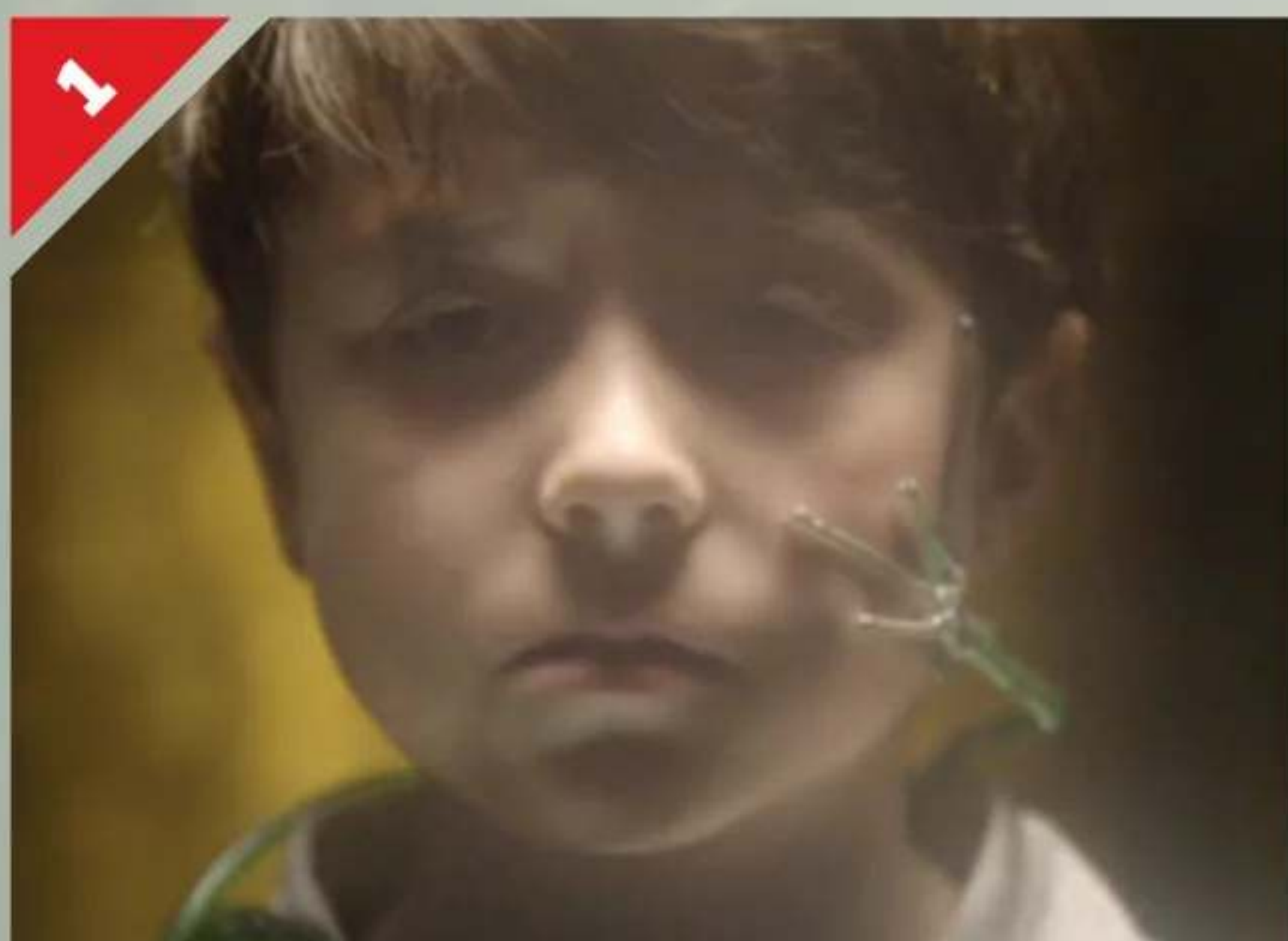
Amy and Mo discover an army of Silurians, all held in suspended animation. [3] They take their weapons.

Ambrose finds Tony searching a first aid box and he reluctantly shows her his infection. She goes to see Alaya and demands to know how to cure him. Alaya taunts her, so Ambrose shocks the Silurian with a taser. [4] Rory and Tony hear Alaya scream and run down to the crypt, but they are too late. Alaya dies.

Restac takes the Doctor and Nasreen to their courtroom for execution. Amy and Mo arrive but Restac disarms Amy and Mo gives up his weapon.

Restac opens a video link with a computer in the crypt and tells Rory that Alaya must be released or she will kill the hostages. Ambrose refuses, so Restac orders the execution squad to fire. Just in time, Eldane, the leader of the Silurians, enters and overrules her. [5]

The Doctor, Amy, Mo and Nasreen are released. The Doctor contacts Rory and tells him the Silurians will be sending up some transport discs and to bring Alaya down with him. Amy and Nasreen sit facing Eldane. The Doctor says they must





negotiate to allow humans and Silurians to share the planet.

Rory, Tony and Ambrose take Alaya's corpse to the storeroom and prepare to descend on the transport discs.

Malohkeh takes the Doctor and Mo to where Elliot is kept in storage. Elliot wakes up unharmed.

Amy offers Eldane the areas of Earth uninhabitable to humans. In return, Eldane offers to give them knowledge and technology. [6]

Malohkeh discovers Restac in the process of re-animating Silurian warriors. She kills him. [7]

Rory and Ambrose arrive in the Silurian courtroom, followed by Tony carrying Alaya's corpse. Restac and her warriors march in. Restac is grief-stricken to see Alaya dead. [8] The Doctor tries to avert a war, but Ambrose says that she has set the drill to start burrowing in 15 minutes.

The Doctor neutralises the Silurians' weapons with his sonic screwdriver and runs with the others to the laboratory.

The only way to stop the drill is to destroy it with an energy pulse. Eldane suggests using a toxic fumigation to force the Silurians back in their cryo-chambers. [9]

The Doctor tells everyone to go to the TARDIS, but Nasreen says she will stay with Tony. Tony can be decontaminated while in hibernation and they will wake up together.

The Doctor, Amy, Rory, Mo, Ambrose and Elliot run to the TARDIS. There's a glowing crack in the cave wall; the crack from Amy's bedroom. Restac crawls in, dying; she shoots Rory. He dies, then the light from the crack wipes him from history. [10]

The Doctor drags Amy into the TARDIS and takes off. He implores her to keep Rory alive in her mind. [11]

They land back in the graveyard in time to see the drill rig explode. The Doctor tells Ambrose to make her son the best of humanity. Amy sees her future self alone in the distance; she has now completely forgotten Rory. [12]

Pre-production


"One of the best ideas that *Doctor Who*'s ever had: the former owners of the planet reclaiming it," enthused showrunner Steven Moffat speaking in New York. "A brilliant, brilliant idea that Malcolm Hulke had. And brilliant scripts by Chris Chibnall."

The two-part story spanning the eighth and ninth episodes of the 2010 series was written by Chris Chibnall, who as well as being a *Doctor Who* fan since his youth, had carved a television career as creator of *Born and Bred*, been a writer on *Life on Mars* and the showrunner on *Law & Order: UK* – as well as writing the *Doctor Who* episode 42 [2007 – see Volume 55] and serving as head

writer and co-producer on *Torchwood*. It was Chibnall's work on the later episodes of *Torchwood*'s second series which had impressed Steven Moffat in particular, and which led to his email – 'The Doctor needs you!' – arriving in Chibnall's inbox on a Saturday morning in October 2008.

Believing that he had moved on from *Doctor Who*, Chibnall was surprised to be lured to a meeting with Moffat and fellow executive producer Piers Wenger in Chiswick, with Wenger cryptically telling him in advance on the phone, "We've got one word we'd like you to think about: Silurians."

The Silurians were a race of intelligent reptiles created in 1969 by writer Malcolm

A photograph of two Silurian characters from the Doctor Who series. They are standing in a dimly lit room with a warm, orange glow from a lamp on the right. The Silurian on the left is holding a red rectangular object, while the one on the right is holding a circular, metallic object. Both characters have a reptilian appearance with large eyes and a textured, scaly skin. They are wearing dark, patterned tunics with a grid-like texture.

Hulke for the story *Doctor Who and the Silurians* [1970 – see Volume 15] in which the Doctor found himself acting as a mediator between two native species of Earth – one was a reptilian race which had ruled Earth aeons ago prior to entering hibernation because of an impending global disaster; the other was humanity itself, the species which evolved out of the primitive apes since the time of the reptile people. “They were a very prescient creation of Malcolm Hulke’s – you can’t say enough good things about that man,” commented Chibnall in *Doctor Who Magazine*.

At the meeting, Wenger handed Chibnall a model of a Sea Devil – the aquatic

cousins of the Silurians from *The Sea Devils* [1972 – see Volume 18] – while Moffat’s brief for the two-parter was simply, “We’re drilling down... someone else is drilling up.” Having admired the earlier appearances of the ‘Silurians’ – the name ascribed to the reptiles in the original serial – Moffat wanted their importance in *Doctor Who*’s history to shine through in the forthcoming series. “From the very first meeting... it was about making sure we reinvented the Silurians for 2010,” explained Chibnall on *Doctor Who Confidential*. Moffat imagined the new Silurians as a different branch of the species to that previously seen, allowing certain changes of design. Originally the

Silurians had a distinctive third eye used to inflict pain or operate equipment (or – in *Warriors of the Deep* [1984 – see Volume 38] – to simply flash when a Silurian spoke), but Moffat was concerned that this icon was now associated with the Daleks’ creator, Davros.

Moffat recommended that Chibnall should re-read *Doctor Who and the Cave-Monsters*, Malcolm Hulke’s novelisation of *Doctor Who and the Silurians* published in January 1974. “It was even better than I’d remembered, and I’d remembered it was pretty bloody good,” explained Chibnall to *Doctor Who Magazine*. The novel was an undiluted version of Hulke’s vision and featured stronger characterisation for the protagonists on both sides of the conflict, painting the Silurians as a people with a purpose. Although he also viewed *Doctor Who and the Silurians*, it was the depth of the novelisation which fuelled Chibnall with many of the aspects that he wanted to include in his own scripts. He saw this as a great opportunity to reintroduce a beautifully conceived race to a new audience. A key phrase from the novel was the description of the reptiles as *Homo reptilia* which spurred Chibnall into writing both male and female Silurians as opposed to only the males seen in the previous stories.

In particular, Chibnall wanted

to have a vast city of Silurians (something beyond the budget of the 1970 serial) beneath the Earth and pitted against a very small community of humans on the surface above them. “I wanted *Passport to Pimlico* meets *Tremors*. A village versus a city,” explained the writer on *Doctor Who Confidential*. *Passport to Pimlico* was a 1949 Ealing comedy film about a suburb of London which declared independence. *Tremors* was the 1990 monster movie about a small Nevada town at war with vast earthworms. This small community of everyday people would provide a contrast with *Doctor Who and the Silurians* in which the reptiles were confronted by scientists and the military in the form of UNIT. Moffat liked this idea, suggesting the idea of a tiny mining village representing the whole of humanity. “I wanted to start with a family,” said Chibnall in *Doctor Who Magazine*. “I love seeing families in *Doctor Who*, cos that’s how so many people watch it.” To isolate the community of Cwmtaff in his story, Chibnall came up with an idea similar to the heat barrier which cut off the village of Devil’s End in *The Dæmons* [1971 – see Volume 17]. As his sample microcosm of humanity, in addition to the three generations of the Northover family, Chibnall came up with the scientist character of Nasreen (Persian for ‘wild rose’) who would present a

Right:

Restac is charged with protecting the Silurian city beneath Cwmtaff.





different perspective on the situation, and also give a new character for the Doctor to work alongside at this point of the series.

Lithe and beautiful

In terms of design, Chibnall felt that compared to the bulky suits previously worn by the actors playing the Silurians, the new branch of the species in his story should be more lithe and beautiful, with prosthetics allowing more credible and emotive performances from the cast portraying the reptiles. He also felt that the modulation of the creatures' voices on previous stories should be dropped. In place of the third eye, he came up with another distinctive feature – a venomous tongue. Chibnall felt that this aspect would be interesting for the younger viewers. In terms of other weaponry, Chibnall also suggested that the Silurian warriors could carry guns similar to those used by the Sea Devils. However, it had been decided, after initial discussions, that

the Silurians' aquatic cousins would not feature in the new story, keeping the focus firmly on the Silurians.

“Planned from the outset is that Rory not only dies in this episode, but he's erased from time,” noted Moffat of a major element of the story in *Doctor Who Confidential*. This was an important beat in the overall narrative of the new series; a dramatic crux where the Doctor would let Amy down, cause her fiancé to be erased from history, and be the only one left with a memory of Rory and having to bear the burden alone. This was not the first time that one of the Doctor's companions had perished in the television series. The Trojan handmaiden Katarina and Space Security agent Sara Kingdom had both been killed in *The Daleks' Master Plan* [1965/6 – see Volume 6] while the young mathematical genius, Adric

Above:

The Doctor attempts to make peace between the Silurians and humanity.

Connections: Career break

▶ When seeing their future selves waving at them, Rory ponders the possibility of he and Amy returning to their old lives, and their jobs as a nurse and a kissogram, as seen in *The Eleventh Hour* [2010 – see Volume 63].



had died at the conclusion of *Earthshock* [1982 – see Volume 35].

“In writing the story, I really wanted to honour what Malcolm Hulke created in the first place,” explained Chibnall on *Confidential*. As with the original 1970 serial, the writer wanted the Silurians to be distinct characters, each with a different agenda. He also wanted a lot of scenes with the Doctor and the humans talking to the Silurians.

In the first episode, Chibnall originally wanted the appearance of the Silurians held back to the end. This idea was inspired by Episodes 2 and 3 of *Doctor Who and the Silurians* which did not show the creatures fully at first but gave only glimpses, or perspectives from the creatures’ point of view.

Right:
Something’s
stirring
beneath
the surface.

Discovery Drilling Project

For the Discovery Drilling Project – DDP – in his story, Chibnall read up about the Kola Superdeep Borehole, a scientific drilling project of the former USSR begun in May 1970 on the Kola Peninsula. This was the deepest that humanity had ever dug into its own planet, reaching 12.2km by 1989 and along the way discovering the presence of water which it had previously been thought could not exist at that depth.

Chibnall’s script aimed to introduce the Silurians and their background from scratch without depending on any foreknowledge. He also wanted both episodes to have a distinctly different feel. The fear of the unknown and the hole in the ground would pervade the first part of the story. This would conclude with a massive cliffhanger which was designed in a manner so as not to signpost what would follow. The second part would then see the story broaden out onto a grander



scale altogether, and was envisaged as the “journey to the city of the Silurians”. This second instalment would see events steering towards war, provoked by the death of a lone Silurian warrior being held hostage on the surface. This act would have been the result of one of the Northovers doing what they believed was right to protect their family. “I wanted it to be a story about people making mistakes under massive pressure,” explained Chibnall on *Confidential*.

“When I first read his script, lying on my bed, I was jumping up every five minutes to tell my little boy what was happening now,” recalled Moffat in *Doctor Who Magazine*. In Chibnall’s first draft, much of the first episode saw a new subterranean menace as the Doctor’s party and the Cwmtaff community were attacked by Armasaurs, lizards which emerged from the drilling holes as rolled-up balls. The Armasaurs were to be created using CGI and would be involved



in a long sequence where the Doctor and Amy walked into an Armasaur attack while the others were being terrorised at DDP. Chibnall found a photograph of a creature resembling an Armasaur on a natural history documentary presented by David Attenborough and sent this to Moffat who – like his son – was delighted by the concept. However, it was soon clear that the budget would not run to both CGI Armasaurs and prosthetic Silurians. Consequently, the Armasaurs were replaced by quicksand and the lone Silurian warrior was introduced earlier in the story.

In the early drafts, the roots from trees by the graves pulled people down into the ground. At one point, this was how the Doctor made his way down into the bowels of the planet, but during script development, Chris Chibnall phoned from Los Angeles and said, “Why doesn’t he just go down in the TARDIS?” The torturing in the second episode was originally

carried out by the brother of Tony Mack, a character who had killed Alaya. Tony’s brother was deleted in subsequent drafts when it was felt more interesting to have a confrontation between the two strong female characters of Restac and Ambrose.

The director for the two-part story was Ashley Way. Born in Cardiff, Way’s first brush with the world of *Doctor Who* was in 2005 when he directed the interactive game *Attack of the Graske* and the 2006 Tardisodes. From there he went on to direct episodes of the spin-off series *Torchwood* as well as working on *Belonging* and *Crash*. The producer for the fourth production block of the series (Block Four) was to be Peter Bennett.

The tone meeting for Block Four was held at 10am on Thursday 10 September 2009 at Upper Boat studios. In preparation, Way viewed both *Doctor Who and the Silurians* and *Warriors of the Deep* on DVD to familiarise himself with the Silurians. One aspect on which Way was clear from the start was that he did not want the Silurians to appear too much like conventional monsters, and wanted them to come across as very similar to humanity itself in terms of performance

Below:

Amy and Nasreen are appointed as ambassadors for humanity.



THE HUNGRY EARTH / OLD R

'THE SILURIANS WOULD NOW BE CLAD
IN SOME SORT OF LIGHTWEIGHT
SAMURAI ARMOUR.'

and design. Drawing upon the basics of the original 1970s design for the Silurians, Rob Mayor of Millennium FX produced a few design drawings. However, Steven Moffat and Chris Chibnall then said that they had a new look in mind for the reptiles. Consequently, Millennium crafted a new version which would allow the mask to move with the performer, and so give a wider and more authentic range of facial expressions than seen in the earlier stories. The lizard aspect would be emphasised by the design of the back of the cranium, while the face itself would be a very thin prosthetic application resulting in an idiosyncratic persona. The main performers playing speaking Silurians had a headcast from which a headdress was sculpted, and a mould made based on the facial appliance; this was crafted from plat-gel, a translucent silicone substance often used for old-age make-ups which would allow realistic facial movement. Ashley Way and executive producer Beth Willis also indicated to costume designer Ray Holman that they thought the Silurians would now be clad in some sort of lightweight samurai armour.

Surface-level setting

The production meeting for Block Four was held at Upper Boat at 2pm on Thursday 15 October. The two shooting scripts were issued the same day; at this point the first part of the story was entitled *The Ground Beneath Their Feet*, while the second was called *Cold Blood*.

In the scripts, the surface-level setting for the story, Cwmtaff ('cwm' being Welsh for 'valley' and 'Taff' being a large river starting in the Brecon Beacons) was described as a 'remote, tiny hamlet... nestled into a valley, in the snow-capped Black Mountains. A stone church, one row

of terraced houses. Central patch of scrubland, middle of which stands a solar panel, energy source of the row of houses. One B road in and out. Nothing else for miles.' Further description referred to 'a run-down graveyard, on a hill, in the shadow of a church'. Inside, this was revealed as a 'pokey, dilapidated church. It is not loved very much. Used as a storeroom, more than a place of worship now.'

Mo Northover was described as 'mid 30s, rugby & bitter loving bloke, in drillsman uniform' with Elliot his '13 year old son... in school uniform' and wife Ambrose being 'late 30s [giving a] close-knit, warm, generous family vibe.' At the Discovery Drilling Project scientist Nasreen Chaudhry was envisaged as 'scruffy, brilliant, ferocious' while Tony Mack was a 'grizzled project manager, 50s, salt-and-pepper stubbled, sexy in a hands-on-older-man way'.

Connections: Dyslexic genius

▶ Elliot suffers from dyslexia - a learning disability which causes problems with reading that was identified in the 1880s. As the Doctor comments, the fifteenth-century Italian inventor and artist Leonardo da Vinci and the twentieth-century physicist Albert Einstein were also apparently dyslexic.



Below:

Tony Mack wants to dig further than anyone ever has before.





Above:
The Doctor
appeals
to Eldane.

Of the Silurians, the first glimpse of one in the Cwmtaff graveyard revealed that it wore 'a terrifying skeletal mask over the face'. Encountering the Doctor's party, 'the creature's forked tongue lashes out through the mouth of the mask like a whip' and the figure was indicated as being 'a lithe reptilian creature (humanoid in shape)'. Alaya was described as 'Homo reptilia, warrior class, female. A new type of Silurian, different tribe. Sleek, lithe, sculptured creature. A skin of green scales, but a face of almost human physiognomy. A creature of precision, beauty and absolute deadliness. (NB: No third eye). She wears body armour, fitted tight to the skin. And her voice, when she speaks, is not electronic, whispered or treated. But neo-human, expressive, emotive.'

The city of the Silurians was described as 'a gorgeous burnt-orange city. Buildings, roads, tower blocks, Gaudi-like cathedrals. A glittering, extraordinary society: technologically advanced, idyllic. Built into

the centre of planet Earth. It is beautiful.' This description made reference to modernist Spanish architect Antoni Gaudí whose striking works included the Casa Milà and Casa Batlló. The city was seen in more detail in the second part of the story as the Doctor and Nasreen walked through it: 'A city built from natural resources – hewn of rock and granite, sealed together with cooled lava. But enormous, beautiful buildings, dwellings, blocks of houses, workspaces. Height and width: skyscrapers and cathedrals. This is a proper city. And everywhere orange light. Constant reminder that we're in the Earth's centre.'

Malohkeh's laboratory was 'a medi-bay mounted onto a green-tinged rock-like wall. (NB: Silurian buildings are hewn from natural materials. Even the hi-tech equipment is built into rock.) It's a small medical lab complete with banks of machinery... No keyboards, but screens set into the rock, with five vertical strips down it – different sets of information

scrolling sideways across each strip. Alien letters and numbers, indecipherable. The main light in here, as across the whole city, is warm and orange. As if everything is derived from the heat of the Earth's molten core.'

Malohkeh himself was described as a 'male Silurian, tall, good-looking for a lizard' while Restac was 'the gene-twin of Alaya, but a different colour, different markings indicating she's higher up in military command'. It had originally been thought that Restac would be male, but the character's gender was changed to enhance the bond with Alaya. The Silurian soldiers were armed with weapons referred to as heat rays. The Silurian Senate was described as 'a big stone hall bathed in orange light. Extraordinary grandeur. Big long windows at one end, giving views of the Silurian city. A stone table, in the centre.' The tribal elder, Eldane, was described as having an 'older, wiser head. His eyes are droopier, but they sparkle. His features more wizened. Pin-sharp, fiercely intelligent elder statesman.' When Restac addressed the "apes", her face appeared on

'a broken old computer (like a 2009 iMac)' in reference to the range of all-in-one Apple Macintosh desktop computers.

As Amy struggled to remember her fiancé, the scripted visuals were outlined as: 'Montage of Amy & Rory: from episode 1, 6, the start of 8, but also, like old 16mm memories – Rory and Amy kicking down sandcastles on a beach... shoving pizza in each other's faces... Amy putting her feet up on Rory as they watch telly on the sofa... hugging, so tight... Amy belting football past Rory in goal... that engagement ring...'

Chronology of events

The Doctor gave the time of the adventure as "2020ish", 10 years into Amy and Rory's future. In the chronology established on the call sheets, events began on Day 1 at 1747 with Mo setting off for work, and the drill reaching 21kms at 1757. That night – Night 1 – strange things happened in the storeroom at 2033 with the earthquake hitting at 2100 and Mo dragged down at 2110. The TARDIS arrived next morning at 0831, while the search for Mo began at 0840. The Doctor introduced himself to Nasreen and Tony at 0950, with Amy vanishing into the ground at 0958 and being x-rayed at 1003. The Doctor spoke to Ambrose about weapons at 1010 and then the sky went dark at 1013, with Elliot vanishing at 1017. Alaya was captured at 1035 before daylight returned, with the Doctor saying he was going to negotiate at 1100 and Nasreen departing with him at 1108. The pair emerged from the TARDIS at 1125 and gazed out across the city of the Silurians at 1140. Amy escaped from the lab at 1200, while the Doctor and Nasreen were gassed at 1210, recovering at 1217. Ambrose used the taser on Alaya at 1244, with the

Left:

Ambrose protects her son Elliot.



Silurian dying at 1252 as Restac contacted the 'apes'. Talks between Homo reptilia and Homo sapiens began at 1300, but the arrival of Ambrose derailed discussions in the Senate at 1310. The Silurians returned to their pods at 1317, with the Doctor's examination of the crack at 1321 leading to Rory's death. Amy's memories of Rory in the TARDIS at 1324 had already been related in part earlier in a deleted sequence set on Day X. The DDP facility exploded at 1325. On Evening 2, the Doctor spoke to Ambrose at 1817 and then he and Amy returned to the TARDIS at 1823.

Rory's 'death' story

The readthrough for Block Four was held at 11am on Friday 16 October at the Holland House Hotel in Cardiff, before Matt Smith, Karen Gillan and Arthur Darvill departed for recording on location for *The Eleventh Hour* [2010 – see Volume 63] that afternoon. For Darvill, this was his 'death' story with Rory's demise at the end of the second part of the story, although the actor also knew that he would be recording *The Vampires of Venice* [2010 – see Volume 64] in Block Five and also recording *Amy's Choice* [2010 – see Volume 64] in the new year. At this point however, he was not clear on any further involvement in the series for his character. "I didn't know how many episodes I'd be doing," Darvill told *Doctor Who Magazine*, "I mean, I knew what time I'd been booked up for, and I knew that I was gonna die... but then there were rumours that I was coming back."

Playing Nasreen Chaudhry, the main guest star for the serial was Meera Syal, an Asian-British comedian and writer who had watched *Doctor Who* – then starring Tom Baker – when she was growing up and had enjoyed the series since its return in

2005. Having found fame with the sketch show *Goodness Gracious Me*, she had also starred in *The Kumars at No 42* and had appeared in the drama series *Holby City* in 2009. Syal had been keen to work on *Doctor Who* for some time, with her agent making regular approaches to the BBC Wales team, and she had featured in Steven Moffat's series *Jekyll*.

Robert Pugh was cast as Tony Mack; the Cynon Valley actor had played Jonah Bevan in the *Torchwood* episode *Adrift* – just part of a television career which included *Danger UXB*, *Casualty*, *Resort to Murder*, *The Lakes*, *In a Land of Plenty* and *The Time of Your Life*. Cast as Mo was Alun Raglan,



who had worked on the BBC Wales drama *Belonging*, while Nia Roberts – playing Ambrose – had featured in BBC Wales’ *Crash* as well as in *Holby City*. Playing young Elliot was Samuel Davies whose television career had included *Framed* in which he had been spotted by Ashley Way; his parents ran a theatre art school in Swansea, and during recording Sam was to be chaperoned by his grandfather Colin Evans who was delighted to return to one particular location where he had grown up – Ynysybwll. “I was quite into the show and watched all the other series,” the young actor told the *South Wales Evening Post*, “When I heard I got the part it was

amazing, because I’ve watched and really wanted to be in it.”

Of the Silurians, both Alaya and Restac were played by the same actress: Paisley-born Neve McIntosh. A fan of *Doctor Who* since the 1970s, McIntosh’s television appearances had included *Gormenghast* and *Bodies*. Malohkeh was played by Richard Hope who had featured in series such as *Piece of Cake*, *The Bill*, *The Demon Headmaster* and *MIT: Murder Investigation Team*. Playing Eldane was highly respected National Theatre Player Stephen Moore, an actor who was no stranger to science-fiction having been the voice of Marvin the Paranoid Android on the radio and television versions of *The Hitch-Hiker’s Guide to the Galaxy*; his other television appearances included *Woodstock*, *Rock Follies*, *Solo*, *The Last Place on Earth*, *The Secret Diary of Adrian Mole Aged 13 ¾*, *Middlemarch*, *The Queen’s Nose* and *Mersey Beat*.

While Block Three concluded most of the work on *The Eleventh Hour* on Monday 19 October, pink revisions were made to the scripts for the Silurian story. In the case of *The Ground Beneath Their Feet*, this covered the penetration of 21km, the arrival of the TARDIS, Rory being shown the empty grave, the holes appearing in the storeroom, the Doctor tracking the underground movements and his conversation about weapons with Ambrose, and the capture of Alaya. The changes in *Cold Blood* were made to Rory talking to Ambrose at the grave, two deleted scenes of Rory talking to Alaya in the crypt and Ambrose treating her father, Ambrose tasering Alaya to death, Rory talking to Restac, Elliot being released from the chamber, Restac discovering her dead sister, the flight from the lab as the soldiers retreated, and the Doctor getting Amy to remember Rory. ■

Left:
Silurian
surgeon,
Malohkeh,
gets ready to
dissect Amy.



Production

Recording on Block Four kicked off in heavy rain on Day 1 – or Tuesday 20 October – with work at Llanwonno, a tiny village comprising only the twelfth-century St Gwynno's church and a pub called the Brynffynon, in Rhondda Cynon Taf to the north-west of Cardiff. *Doctor Who Confidential* was present for recording across the uneven terrain from 11am to 10pm, with Karen Gillan not required for the first two days of work.

In addition to rescheduling because of the poor weather, recording was carefully arranged around Samuel Davies, who – as a minor – had to comply with specific working regulations and times. Rory meeting Ambrose and Elliot was recorded first, followed by scenes by the empty grave. Dave Houghton of The Mill was also present to supervise plate shots of the settlements required to have CGI material later added to them. Stuntwoman Lucinda 'Bean' Peel played the masked Alaya in the

'THE TEMPLE OF PEACE AT THE WELSH
CENTRE FOR INTERNATIONAL AFFAIRS IN
CARDIFF HAD BEEN DEEMED IDEAL FOR
THE SCALE OF THE SILURIAN SENATE.'

Connections: Homesick

▶ Talking to Elliot, the Doctor recalls leaving his home, and comments how he missed it - the Doctor's home planet of Gallifrey was last seen in *The End of Time* [2009/10 - see Volume 62] where it was returned to the time lock where it had been placed at the end of the Last Great Time War.



sequence where Tony rescued Ambrose only to be stung in the night-time sequences; in other shots, supporting artist Samantha Bennett played Alaya, with the prosthetics handled by Fiona Walsh of Millennium FX.

Remaining at Llanwonno for the same hours the next day and visited by Chris Chibnall, the unit's work commenced in the graveyard with Rory talking to Ambrose in *Cold Blood* (a scene which could have been relocated inside the church if weather

had been too poor for exterior recording) and then the completion of the scene at the empty grave. After the scenes of the Doctor sonic-ing the sensors outside the church, a second camera was set up to record the time lapse shot of night suddenly falling over the church. After dark, the material with Elliot trying to get into the church was recorded.

Blue script revisions to the first episode on Thursday 22 October covered the Doctor explaining to the party in the church about the Silurians. Karen Gillan joined the team that day at Llanwonno for recording from 11am to 10pm with *Doctor Who Confidential* in attendance. Work began with the scenes at the church door in the first part, and Nasreen deciding to travel in the TARDIS, after which Robert Pugh went to have his infection make-up tests applied by the Millennium FX team. At the same time, the arrival of the TARDIS was recorded, with Karen Gillan and Arthur Darvill waving to their counterparts on a nearby hill played by Barbara Fadden and Aaron Probert; Barbara then went to take part in a costume test for the Silurians. The



team then moved into the church for the night shoot, covering the tracking of the Silurians and the scene where Tony kissed Nasreen.

The scene of Tony trying to treat himself in *Cold Blood* was changed as part of the blue revisions to the script on Friday 23 October. Work at Llanwonno from 10am to 9pm that day was largely conducted inside the church with the Doctor's party working out their defences and the Doctor departing for negotiations. After dark, some pick-up shots of Elliot were performed alongside the struggle with the church door and various plate shots for matte work. The final day at Llanwonno was a blustery and wet Saturday 24 with recording from 9am to 6pm. Exterior scenes included the departure of the TARDIS at the end of the adventure, the Doctor talking to Ambrose in the church doorway and Tony showing Ambrose his wound. The team then went inside for sequences of Tony with the first aid kit, Ambrose treating her father and the team



hearing Alaya's scream. Other inserts included mobile phones and television screens coming to life, and some shots in the graveyard including steam coming from the hole.

Silurian prosthetics

Yellow revisions were made to the script of the first part of the story on Monday 26 October, altering the scene of the Doctor and Amy approaching DDP. *Doctor Who Confidential* was working alongside the BBC Wales team when location work was conducted at Bedwellty Pitts in Tredegar from 9am to 7.40pm. Sunk in the mid-nineteenth century by the Tredegar Iron and Coal Company and closed in 1935, Bedwellty Pits formed the settlement of Cwmtaff including the Northover home for scenes of the Doctor promising to get Amy back, discussing the use of weapons, and the opening scenes with Mo and the Northover family. With plenty of attention from local children

during half term, the BBC had to keep the public away from the action to prevent shots being disrupted. After dark, stunt arranger Crispin Layfield supervised the Doctor and Rory's capture of an alien in the back of Ambrose's van. During the day, Neve McIntosh had joined the crew at Upper Boat for costume and make-up tests during the afternoon with Fiona Walsh. This was the first time that McIntosh had ever worn a prosthetics appliance, and on this first occasion it took four hours to apply – although by the end of the shoot this time had reduced to two-and-a-half hours. Make-up was added around McIntosh's eyes, after which the headdress was added – which the actress found made it difficult for her to hear even her own voice! – and then the face piece was added, with an airbrush used to carefully blend in the colours of the reptilian skin. Costumed and made-up as Alaya, McIntosh was then driven by runner Sian Warrilow (who found prosthetic alien characters un-nerving) to the location unit base at Markham Pitts for a show-and-tell session with Ashley Way's team. "That was a brilliant challenge but this was the type of job that made me want to become an actress in the first place," McIntosh told the *Sunday Mail* of her dual alien role, "I get to have great make-up, funky costumes and run around pointing ray guns at people. It's just like being a kid again." The cast were to become so used to seeing McIntosh only on-set with her Silurian make-up that on one occasion away from the shoot when the actress greeted Arthur Darvill at the unit hotel, he failed to recognise her. One member of the crew who collected McIntosh by car chatted to her quite happily on the way to the set, but once the actress was in the prosthetics could not stand to look at her because of her fear of lizards.

Left:
Negotiations
are underway.

Images of Smith and Gillan wrapped up against the autumn chill appeared in *Dr Who and the deadly anoraks* from *The Sun* on Tuesday 27 October revealing that 'the duo filmed some macabre scenes in a graveyard'. More script changes were issued; green revisions to the first episode covered the Doctor and Amy meeting Nasreen as well as the Doctor's chat with the captured Alaya, and Amy and Mo agreeing that they both felt freezing in the lab where they were captive. Meanwhile, yellow revisions to the final part added Malohkeh's comments about human females being more resistant to cold than males, and altered Rory's death scene.

Below:
Tony leads
a drilling
operation
at the DDP

Arthur Darvill was not needed for work for three days from Tuesday 27, where recording took place with the *Confidential* crew at Tower Colliery in the village of

Hirwaun, to the west of Merthyr Tydfil from 8am to 7.40pm. The colliery had been established in 1864 and was the oldest continually worked deep coal mine in the UK through to its closure in 1994, after which a management buy-out resulted in it being re-opened in 1995 but eventually closing in 2008. Recording began with Mo cycling to work, and then continued with the Doctor and Amy approaching DDP, while a second camera captured further shots of Alun Raglan on his bicycle. After recording the Doctor and Amy's entry into the DDP compound, Smith and Gillan returned to Broadcasting House in Llandaff for publicity sessions including an interview with the BBC website team. Inside the colliery, shots were recorded of the workers in the corridor and also of the pit head for the



CGI shot of the drill explosion. Scenes in the DDP control room were then recorded, with this room being redressed for the post-quake sequences across the rest of the story. Meanwhile, the second camera recorded night falling across the colliery.

Sucked underground

Wednesday 28 October found the *Doctor Who* team back at Mir Steel in Newport for recording from 9am to 8pm. The former premises of Alpha Steel had previously been used by the *Doctor Who* crew on *The Stolen Earth/Journey's End* [2008 – see Volume 60] in March 2008 and then in *Planet of the Dead* [2009 – see Volume 61] and *The End of Time* [2009/10 – see Volume 62] earlier in the year. Ashley Way and his team had scouted various warehouses to act as the DDP storeroom where Mo and Amy were sucked into the ground, and the fact that one of the areas in the steelworks featured a mechanics pit made it the ideal venue. Here, Danny Hargreaves of Real SFX was able to construct the collapsing floor rig in the pit with an orifice like a lorry tyre through which the actor would pass; after they had descended through the tyre into the pit, the tyre was then expanded so that soil formed around the artist. The first sequence was Nasreen and Tony discussing Mo, with *Confidential* chatting to Meera Syal and Robert Pugh during the day, as well as being present when birthday boy Matt Smith was presented with a cartoon of his Doctor by the TARDIS to celebrate his 27th birthday. Gillan was interviewed by *Confidential* before the scene of the Doctor and Amy meeting the DDP crew, after which Smith chatted to the BBC Three team. Crispin Layfield then supervised the recording of the pre-credits



Above:
Alaya gets her
make-up on.

where Mo was sucked down into the ground through Danny's rig.

Towering setting for the new episodes of Dr Who wrote Neil Collins in the *Cynon Valley Leader* on Thursday 29 October as he recounted work at Bedwellty Pitts and Tower Colliery earlier in the week. Meanwhile at Mir Steel, recording from 8am to 7pm completed the sequence of Amy being sucked down into the unknown with Matt Smith recording his video diary for BBC Worldwide. Stephanie Carey doubled for Gillan in some shots during this scene, while Crispin Layfield – who was supervising – was also the foot double for Robert Pugh as the stricken Tony.

“So scary and claustrophobic. I never felt so scared doing a stunt before... So there wasn't actually much acting in that scene – it was genuine fear!” was how Gillan recounted the scene on *Doctor Who Confidential*. Recording concluded with the material of the Doctor commenting on the bioprogrammed planet Earth.

That evening, Steven Moffat was interviewed by *Doctor Who Magazine*

Connections: Meals on Wheels

➤ Ambrose works for Meals on Wheels, a service which originated from the Women's Volunteer Service for Civil Defence in the Blitz and was later expanded as a service in the UK from 1947 to the current system run by the National Association of Care Catering.





'FOUR FEMALE SUPPORTING ARTISTS
WERE CAST AS ALL THE MASKED
SILURIAN SOLDIERS.'

Connections: Monster man

► When Elliot asks the Doctor if he is scared of monsters, and the Doctor replies that they are scared of him, this echoes an exchange between the Doctor and the young Reinette in

The Girl in the Fireplace [2006 – see Volume 52].



journalist Benjamin Cook as part of the Screenwriters' Festival in Cheltenham. Moffat promised “great stories” with “joyous moments” and “heartbreak” in the new series, for which he was currently writing the script of the final episode, and also spoke warmly of Matt Smith’s performance, commenting, “He’s all the things you’d expect, including ancient.” This chat prompted

news coverage such as Nick Collins’ *New Doctor Who Matt Smith is the best*, says chief writer of BBC show in *The Daily Telegraph* the next day.

The final day at Mir Steel was Friday 30 October with recording from 8am to 6pm on the remaining storeroom scenes, plus Matt Smith also performing a photoshoot with the TARDIS. This was the first day requiring McIntosh in full make-up as Alaya, with the prosthetic applied by Davy Jones and Fiona Walsh of Millennium FX. The scenes of Restac and Rory talking over the video link in *Cold Blood* were rehearsed, and the remaining corridor scenes at DDP were recorded for the serial.

The fifteenth-century Gothic structure of Hensol Castle received another visit from the *Doctor Who* team on Monday 2 November; situated in the Vale of Glamorgan, this venue had been used as the interior

of 10 Downing Street in *Aliens of London/World War Three* [2005 – see Volume 49] in August 2004, since when it had featured in *The Sound of Drums* [2007 – see Volume 56] in February 2007, *The Unicorn and the Wasp* [2008 – see Volume 58] in September 2007, *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] in January 2008 and *The Next Doctor* [2008 – see Volume 60] in April 2008. Ashley Way had previously used the venue for the *Torchwood* episode *Captain Jack Harness* in October 2006.

Neither Matt Smith nor Karen Gillan were required for recording on the crypt scenes from 8am to 7pm with *Doctor Who Confidential* present, and consequently they were back at Upper Boat recording new TARDIS scenes for *The Beast Below* [2010 – see Volume 63]; Alun Raglan read in the Doctor’s off-screen dialogue, while Nathalie Cuzner both stood in for McIntosh as Alaya in some shots and

performed Restac’s dialogue. Alaya’s death was recorded, along with Ambrose refusing Restac’s demands, Alaya saying that she knew who would kill her, and the poisoned Tony talking to the prisoner. After work wrapped, Ashley Way’s team returned to Upper Boat for a recce of the subterranean sets which had been erected. Smith and Gillan joined the crews of *Doctor Who* and *Confidential* at Hensol Castle on Tuesday 3 for



Right:

The Silurians are armed.

an 8am to 7pm shoot. The crypt scenes continued with scenes of the Doctor and then Rory speaking to Alaya, after which the scene of Alaya provoking Ambrose was recorded. As and when Darvill was available from the main unit, he recorded shots with Gillan of Rory and Amy having fun together for Amy's memories of her fiancé. A second camera was also recording various pick-up shots for the day, mainly of graphics on screens at DDP in which Dertinder Regazzoli performed as a hand double for Meera Syal.

Reptile body language

H Factor star Cheryl Cole wanted for *Doctor Who* role claimed the *Daily Mirror* on Wednesday 4 November, with 'an insider' saying of the former member of Girls Aloud, "If she can find the time, a part will be written for her." That day, two units were at work at Upper Boat. Starting first in Studio 6 – where corridors for the Silurian city had been constructed – was Ashley Way's team which began work with Karen Gillan, while Matt Smith was

needed for new sequences for *The Beast Below* handled by Euros Lyn in Studio 3. Work on Block Four from 8am to 7pm saw McIntosh now in make-up as Restac, with Richard Hope donning prosthetics as Malohkeh all applied by Davy Jones, Vicky Bancroft and Fiona Walsh of Millennium FX. Four female supporting artists were also cast as all the masked Silurian soldiers, and were rehearsed in their movements by choreographer Ailsa Berk. Another element of the reptiles' body language was their sniffing to communicate and sense, a suggestion made by Richard Hope. Director of photography Mark Waters devised very specific lighting for the Silurian city, using different colours to indicate the heat of the Earth's core as a low-level ambient light source. *Doctor Who Confidential* was present for recording, along with visitors from the Royal Welsh College of Music and Drama. The scenes of Amy and Mo

Above:

Rory and the Doctor have a nose round the Silurian city.

Connections: Elementary

▶ Talking to Rory, Elliot quotes the words of detective Sherlock Holmes – "When you have eliminated the impossible, whatever remains, however improbable, must be the truth" – as written by Sir Arthur Conan Doyle in the 1890 story *The Sign of Four*.





Above:
"I can't hold on!"

studying the hibernating warriors and then gazing out across the warrior field – a CGI creation – were recorded first, after which Gillan went to join Euros' unit. Recording on *Cold Blood* continued with the death of Malohkeh, the Silurians returning to their pods as gas seeped into the city, and CCTV shots of the corridors (a redress of the Byzantium corridor set from Block 1 with foam sprayed over the wooden framework). Gillan then returned to record the start of the scene where Amy and Mo discovered the Silurian storage facility.

The sequence of Amy and Mo with the storage chamber continued on Thursday 5 November, with Samuel joining the cast again as Elliot for work from 8am to 7pm. While Gillan performed some insert shots for *The Beast Below* with a separate camera unit, the reunion between Mo and Elliot was recorded in the Industrial Space area in Studio 6. *Doctor Who Confidential* focused on the stand-off at the corridor junction between the Doctor and Restac, where – after a couple of early takes – Matt Smith changed from holding the

sonic screwdriver prop horizontally like a weapon to holding it vertically instead. Danny Hargreaves rigged the explosion of the Silurian heat guns caused by the sonic; there was a concealed firing system in the weapon, and he briefed the artist holding it on how to generate a shower of sparks. Dean Forster supervised this scene as stunt co-ordinator, after which Matt Smith joined production designer Edward Thomas to record a tour of the TARDIS set for *Doctor Who Confidential*.

Gas weapons

The *Confidential* crew was on duty again next day where work at Studio 6 ran from 8am to 7pm, kicking off with what Smith referred to as a "cool, fun *Doctor Who* moment" – the Doctor and Nasreen being overcome by the Silurian gas weapons; for this, Danny and his team pumped carbon dioxide through tubes into the projectiles which the Silurian supporting artists aimed at the bodies of Smith and Syal, and not their faces. The



scene of Amy looking for the Doctor as the group fled for the TARDIS was recorded next. Following this, the journey of the Doctor and Nasreen in the TARDIS in the first episode was recorded in Studio 1+2 (with some elements of the ship's interior made to wobble on fishing wire during the turbulent voyage), and then the scenes of the Doctor and Amy in the second part aboard the ship were recorded, plus the alternate version of this performed in close-ups with Smith and Gillan and scheduled for the start of *Cold Blood*.

Work from 8am to 5pm in the cave chamber where the TARDIS arrived took place in Studio 6 on Saturday 7 November, covering the arrival of the Doctor and Nasreen, and then the Doctor's examination of the bizarre crack which resulted in Rory's death; Karen Gillan recalled these being "incredibly challenging scenes".

The team was back out on location on Monday 9 November, where the Temple of Peace at the Welsh Centre for International Affairs in Cardiff had been deemed ideal

for the scale of the Silurian Senate. The civic building had featured in *Doctor Who* before, first as Platform One in *The End of the World* [2005 – see Volume 48] back in October 2004, and subsequently in *Gridlock* [2007 – see Volume 55] in September 2006 and *The Fires of Pompeii* [2008 – see Volume 57] in September 2007. *Doctor Who Confidential*

was present, while Annabel Gibson – the editor of the new partwork *Doctor Who: Monster Invasion* – also visited the set. Stephen Moore donned the prosthetics for his role as Eldane for the first time, and from 8am to 7pm the scenes of Amy failing to rescue the Doctor and Restac demanding to talk to the ape leader were recorded.

The scene of Amy and Mo in the Silurian lab in the first episode was the subject of goldenrod revisions on Tuesday 10 November; this saw it contracted considerably. Originally, when Amy woke, Mo assured her, "It's OK." "You're human," said Amy. "Last time I checked," confirmed Mo, "aren't you cold?" "Yes!" agreed Amy, "Freezing! I've been dragged through the earth, locked up and gassed and I was supposed to be in Rio." "It's all right," assured Mo, "they took me too." Mo then discussed how he had been dissected with a sort of laser scalpel. Green revisions on the second episode covered Malohkeh's examination of Amy (originally Mo called out to the scientist to leave Amy alone, causing the scientist to note, "In moments of duress, the male ape tries to protect the female"), and the Doctor recovering in the lab (deleting Malohkeh telling Restac that he was responding to her security alert when the prisoners escaped, and Restac's

Connections: Don't diss the sonic

► As is previously revealed in *Silence in the Library/Forest of the Dead* [2008 – see Volume 59], the Doctor's sonic screwdriver does not work on wood – a fact that Rory considers to be "rubbish"!



THE HUNGRY EARTH / COLD BLOOD

STORY 209

Right:

Tony shows his affection for Nasreen.

comments that “Alaya is one of our strongest warriors. I’m more concerned about these two apes. They’ll bring surface germs”). The Doctor’s first conversation with Restac was abbreviated. “Why did you attack our city?” the warrior asked him originally, explaining, “Our species is in deep hibernation. They need protection from attack.” “That’s the best night’s sleep I’ve had in... Hello. God, I feel fabulous!” said Nasreen as she awoke, with the Doctor commenting, “Decontamination... best detox you’ll ever get.” When Malohkeh mentioned the oxygen pockets, the Doctor responded, “No, no don’t tell me, I love guessing, you’re harnessing geothermal power to split water from deep crust minerals into oxygen and hydrogen... You disperse the hydrogen into the crust, but store the oxygen in pockets above, to be pumped into the city. So the drill threatens to splinter the oxygen pockets, which would’ve mixed with the hydrogen waste and boom! Big bang!” “You’re very clever,” noted Malohkeh. “Right back atcha, big fella,” complimented the Doctor, “Lovely use of technology.” Another change was when the Doctor reprimanded Ambrose

Below:

The wise and noble Eldane.



for not being the best of humanity; “I let you down,” she originally admitted, to which the Doctor – without forgiveness – replied, “Yes. You did.” As Eldane suggested the use of the emergency failsafe, he originally commented, “I believe some of you came with good intentions... The city goes into shutdown. Another hundred thousand years.” “You lot do love a kip,” said the Doctor. At the Temple of Peace, the *Confidential* team was present for recording from 8am to 7pm; after an insert of Rory’s legs as seen by the Doctor in *Cold Blood*, the Senate scenes continued through to the talks between the two species.

Wednesday 11 saw recording from 8am to 7pm starting with a single shot of Tony in the crypt corridor, before focusing again on the Senate where talks continued and Alaya’s death was revealed when Ambrose’s party entered. This scene was scheduled to allow a one-hour make-up change for Neve McIntosh midway through; initially she was Alaya – with one of the Silurian soldiers doubling for Restac’s hand – and then she transformed into Restac. For the shot of Alaya being carried in, assistant director Heddi-Joy Taylor-Welch was deemed to be the lightest crew member to be hidden in the blanket to ease the burden on Robert Pugh as much as possible. A two-minute Armistice Day silence was observed at 11am. Lunch for the day was being prepared by Georgia,

Amber, George and Hajrah, the four semi-finalists in CBBC's *Junior MasterChef* being made by Ziji Productions. Having arrived on location by TARDIS, the contestants set about work in the catering van for 90 minutes to prepare the favourite meals for "the new Doctor and his companion". George made a medium rare fillet steak in béarnaise sauce with potato wedges for the Doctor, followed up by Amber's treacle sponge with vanilla custard, while Georgia conjured up oriental crispy duck pancakes with plum sauce for the companion, with banoffee pie and cream to finish from Hajrah. "Lunch is a big event on the set of *Doctor Who*," the Doctor told the young competitors as he and the companion arrived, delighting in the richly cooked food prepared by the competitors.

Silurian soldiers

The final day at Cathays Park and the Temple began at 8am on Thursday 12 November, while another unit was working at Upper Boat on *The Beast Below* and *The Time of Angels/Flesh and Stone* [2010 – see Volume 64]. Material for Rory's death was recorded first (it had been decided to re-record this with Rory's eyes now closed rather than open), after which the Senate work was completed with Nrinder Dhudwar supervising the action sequences as the Doctor's party fled from the Silurian soldiers; some sequences were recorded several times with the Silurian soldiers in different positions to swell their numbers. During this, director Euros Lyn had run through new scenes for *The Beast Below* with Smith and Sophie Okonedo. There was then a location move back to Upper Boat where the scene of the Doctor and Amy leaving Rory to be engulfed as they escaped in the TARDIS was recorded. Recording ran through to 8pm,

including the scene of Rory placing Amy's engagement ring on the TARDIS console, while Matt Smith joined Euros' unit in Studio 3 for work on *The Beast Below*.

Work resumed the following afternoon at the attraction of Plantasia, a botanic greenhouse of flora and fauna in the centre of Swansea at Parc Tawe which had been used for *The Doctor's Daughter* [2008 – see Volume 58] in December 2007. The attraction was closed to the public from 1pm as the BBC team set up to record from 4pm through to around 12.20am; Smith, Gillan and Darvill also had costume fittings for Block Five during the night's work. *Doctor Who Confidential* was present and saw McIntosh – in full Restac make-up – studying a chameleon in a tank. Careful to choose camera angles which did not show the car park and street lights outside the glasshouse, Ashley Way's team began with inserts of the dying Restac and then recorded all the scenes on the city's jungle walkway, as well as the shots of Amy being x-rayed in the first episode, with a shadow double standing in as Malohkeh.

The last few days of Block Four found the team at Upper Boat, embarking

Below:

The sound of the underground.





Above:
Can Tony's
mutating
wound
be healed?

on scenes in the Silurian laboratory constructed in Studio 6 from noon to 11pm on Monday 16, although some insert shots of Matt Smith for *The Beast Below* were recorded first. The main scenes were of the Doctor attempting to negotiate with the Silurians and then expressing his disappointment with humanity. Dan Berry represented *Doctor Who Magazine* in a set visit that afternoon with Andrew Francis of BBC Wales.

Final shots

Work from 11am to 10pm on Tuesday 17 was covered by the *Confidential* crew, including Restac watching her troops desert her, various CCTV shots of the corridors and more scenes of the Doctor's party in the lab. A publicity shot with all the cast was taken towards the end of the lunch hour, while other work with a second camera that day

included shots of Ambrose looking into her uncle's grave, Nasreen studying the DDP graphics and also the Doctor picking up the stopwatch in the Senate, as well as visual effects shots for *The Mill*.

The final day on Block Four – Wednesday 18 November – saw work at Upper Boat from 10am to 9pm, kicking off with the scenes of Amy and Mo in the laboratory, and then the material where Tony and Nasreen opted to remain with the Silurians. Following this, Matt Smith joined another unit to record the fire engine scenes for *The Eleventh Hour*. After this, high-angle bluescreen shots of the Doctor and Nasreen were recorded on the jungle walkway, along with the shots of them looking out across the city at the end of the first part of the story, plus a retake of parts of the Doctor/Restac stand-off in the corridor. In Studio 3, a second unit also recorded inserts of Elliot at the graveyard.

Interviewed on Channel 4's *The Paul O'Grady Show* on Tuesday 24 November, Meera Syal confirmed that she would be appearing in a two-part *Doctor Who* story. Although work had wrapped on Block Four, there were pick-up elements to be recorded in the coming months. An insert of the Doctor's feet jumping up and down to test the ground after the TARDIS' arrival was recorded on Wednesday 13 January 2010. Performed by Matt Smith and stuntman Gordon Seed, this shot was recorded at Upper Boat on the final day of Block Five by director Jonny Campbell and his crew along with scenes for *The Vampires of Venice* and *Vincent and the Doctor* [2010 – see page 64]. A team from the BBC *Doctor Who* website interviewed Meera Syal in Soho on Friday 15 January, recording material which would form an introduction to the story.

While director Toby Haynes recorded scenes for *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] at Rhymney as part of Block Six on Friday 29 January, Ashley Way helmed a second camera unit from 8.30am, recording further long shots of Mo cycling to work, this time with Alphaeus Daniel standing in for Alun Raglan.

Appearing at Perth Theatre, Neve McIntosh was interviewed by Andrew Welsh for the *Perthshire Advertiser* with the resultant piece being *Neve to star in Dr Who* on Tuesday 9 February. This spawned other articles such as *Look Who's back to see the Doctor* from *The Sun* which focused on the return of the Silurians and *David Tennant might be glad he's leaving now* from *The Guardian's* MediaMonkey on Friday 12. ■

PRODUCTION

Tue 20-Wed 21 Oct 09 St Gwynno Church, Llanwonno, nr Ynysybwll/Pontypridd, Mid Glamorgan (Cwmtaff – Graveyard/Church)

Thu 22 Oct 09 St Gwynno Church (Church Door/Cwmtaff – Graveyard/Church)

Fri 23 Oct 09 St Gwynno Church (Church/Church – Doorway)

Sat 24 Oct 09 St Gwynno Church (Cwmtaff – Graveyard/Church/Church – Vestry)

Mon 26 Oct 09 Bedwellty Pitts, Tredegar (Cwmtaff/Back of Ambrose's Van/Northover House/Black Mountains)

Tue 27 Oct 09 Tower Colliery, Hirwaun, Glamorgan (Black Mountains/DDP – Road leading to facility/Countryside/DDP – Gate/Corridor/Control Room)

Wed 28-Thu 29 Oct 09 Mir Steel, Corporation Road, Newport (DDP – Storeroom)

Fri 30 Oct 09 Mir Steel (DDP – Storeroom/Corridor)

Mon 2 Nov 09 Hensol Castle, Hensol, Vale of Glamorgan (Church – Crypt)

Tue 3 Nov 09 Hensol Castle (Church – Crypt/Various)

Wed 4 Nov 09 Upper Boat Studios: Studio 6 – Silurian City – Storage Chamber/Warrior Field/Corridor Junction/Corridor

Thu 5 Nov 09 Upper Boat Studios: Studio 6 – Silurian City – Corridor/Industrial Space/Corridor Junction

Fri 6 Nov 09 Upper Boat Studios: Studio 6 – Silurian City – Corridor/Cave-like Chamber/Studio 1+2 – The TARDIS

Sat 7 Nov 09 Upper Boat Studios: Studio 6 – Cave-like Chamber

Mon 9 Nov 09 Temple of Peace, College Road, Cardiff (Silurian City – Senate)

Tue 10 Nov 09 Temple of Peace (Cave-like Chamber/Silurian City – Senate)

Wed 11 Nov 09 Temple of Peace (Crypt Corridor/Silurian City – Senate)

Thu 12 Nov 09 Temple of Peace (Cave-like Chamber/Silurian City – Senate); Upper Boat Studios: Studios 1+2 – The TARDIS, Cave-like Chamber

Fri 13 Nov 09 Plantasia, Parc Tawe, Swansea (Cave-like Chamber/Jungle Walkway/Dark Anonymous Space – Cave)

Mon 16 Nov 09 Upper Boat Studios: Studio 6 – Silurian Laboratory

Tue 17 Nov 09 Upper Boat Studios: Studio 6 – Door Outside Lab/Corridor/Silurian Laboratory/DDP – Control Room/Silurian Senate

Wed 18 Nov 09 Upper Boat Studios: Studio 6 – Claustrophobic Space/Silurian Laboratory/Silurian City – Corridor Junction/Cave-like Chamber/Studios 1+2 – Silurian City Walkway/Jungle Walkway/Studio 3 – Cwmtaff – Graveyard

Wed 13 Jan 10 Upper Boat Studios: Cwmtaff – Graveyard

Fri 29 Jan 10 The Vicarage, Lawn Terrace, Rhymney (Black Mountains)

Post-production

In editing, approximately 15 minutes of material was deleted from *The Hungry Earth* to bring it down to the required length. The first cuts came following Tony's announcement to the staff about the drilling reaching 21km, after which he added, "And we're not gonna stop there." Turning off the intercom he glanced over to Nasreen who was on the phone saying, "I know that, but..." Watching her, Tony shook his head in sympathy, turning on the intercom and continuing, "Beers at the door, grab some on your way home." After wishing his team a great weekend, he turned the intercom off again. "Fine, thanks for your input," said Nasreen tersely as she slammed down the phone, telling Tony, "They want 25 kilometres. Within

three months. Or they withhold the next funding block." "Do they now?" ruminated the project manager. "I know, don't remind me, my fault," said the scientist, "I arranged the deal, I took their money." "Without which none of this would be possible," reiterated Tony before grinning, "Hey... 21 flamin' kilometres! Smile, will you! Five years' work! Come here!" When Nasreen asked Tony how much further they could go, he replied, "Honestly? No idea!" As Tony and Nasreen departed at the end of the scene to leave Mo, Tony warned, "Oh by the way, the telly's broke." "What? Mack! Some father-in-law you are! Go on, get out!"

In the corridor near the storeroom, when Mo realised that the wall was vibrating, he originally took out his mobile; "No signal"

indicated the screen. Going over to a wall-mounted phone, he consulted a list of emergency numbers and was about to dial when – on the phone’s display screen – the legend ‘Line unavailable: network service failure’ appeared.

Cut scenes

After the scene with Rory in the TARDIS, a short scene at the wrecked DDP control room was cut. Nasreen and Tony looked at the flashing lights and screens of static. “All the phone lines are out,” said Nasreen, trying a touchscreen phone, “We can’t even call the police.” “What the hell happened here? Who did this?” fumed Tony. “Mo,” said Nasreen, “where’s Mo?” In the subsequent scene in the storeroom, after Tony and Nasreen looked at the patch of earth, the scientist told the project manager, “You get the drill up and running, I’m gonna take some readings...” As Nasreen started to wire up equipment, Tony said, “Nasreen! Mo is missing! I should get back to the house, see if the phone lines there are working.” Having placed a steel probe into the earth, the scientist agreed, “Of course, but please before you go, just five minutes, get the drill going, then go back to the house. Mack, I know, but every second that drill is dormant, we get further behind. If we don’t hit the next target, we lose our last source of cash. Set it going, then we can both phone the police and talk to Ambrose.” “Alright,” agreed a reluctant Tony, “I’ll give it a go. Five minutes only.” “Thank you,” said Nasreen.

The next scene of the Doctor and Amy approaching DDP was almost entirely removed. It began with the Doctor asking, “Where’s Rory?” “Didn’t like me wearing my engagement ring. Went to put it back,” Amy explained. “We should go



Left:

Amy Pond is armed and dangerous.

back for him...” said the Doctor. “No, he knows we’re up here,” advised Amy. “He dawdles, he’s always been a dawdler. And anyway – I wanted to ask – me and Rory on the hillside. Future us. That’s good, right? That happens. We get a happy ever after.” Cautiously, the Doctor replied, “As things stand, in this time stream. Time’s not fixed though, things might change.” “What things?” asked Amy. “I don’t know,” said the Doctor, “Any things.” “You like him, right?” enquired Amy, “You think I’m doing the right thing? With the wedding?” “Amy, you’re asking for marriage advice from a man who’s won the Intra-Universal ‘Most Bewildering Bachelor’ award. Five hundred and three times.” “Yeah,” agreed Amy, “See your point.” “But yes,” smiled the Doctor, “I like him. A lot.” “Sorry,” apologised Amy. “Bit difficult to control your nerves when the night before your wedding goes on for months. Especially when the cold’s getting at your legs. Did I mention: dressed for Rio?”

“You lived here long?” asked Rory following Ambrose’s comment about there being few people left living in the village. “All my life,” she replied, “it’s a family terrace: we live next door to my dad. He’s in charge of repurposing up at the old

mine. They're investigating alternative energies: geothermal and all that." The end of this scene was also dropped. "Graverobbers that don't touch the grave," ruminated Rory. "Could be rats," suggested Elliot. "Big rats. Or flesh-eating worms." "You've been watching too much television," said the medic. "There's no such thing as too much television," replied the boy. "It really shook us," continued Ambrose, "So we dug down into a couple of the other family graves. Same thing. No bodies. But you'd never know they'd been touched. I mean, how long's it been going on? And how did they do it, without being seen?" "Look," began Rory, "I'm not really the best person to be dealing with this..." "I feel like I've let them down," interrupted Ambrose, "I know it's not big-time city crime. But anything you can do, it'd mean the world to me. I haven't slept since this all started." After a moment, Rory admitted, "I suppose I could have a quick look." "Thank you," said Ambrose, looking down, "My uncle used to say: our marks on the earth may be temporary, but our resting places are permanent. I just want to honour them both."

Back at the DDP control room, there was then a short scene as Tony finished connecting cables and operated a touch screen. The drilling sound started again, and he spoke into the intercom: "We're up and running again, Nasreen..."

Engulfed by the earth in the storeroom, Amy gabbled, "It's like quicksand, not that I've ever been in quicksand, until now maybe, but it feels like quicksand might, except more earth than sand, quick earth maybe..."

"What're you doing?" Tony asked the Doctor after he had indicated that the blue grass had been a warning. "Taking the side data, from your probes and sensors," explained the Doctor, "Seismic anomalies,



things that don't make sense. Data you've pushed to one side. Things you've ignored. Things you really shouldn't have ignored."

After Rory told the Doctor that he should have tried harder to save Amy, he continued, "Or is that what happens round you? How many people have you lost, Doctor?" "That's not fair," responded the Doctor, shocked at the outburst. "It's not safe being with you!" stormed Rory, "We'll be lucky to make it out alive." At the church door, when Ambrose and Elliot asked about Mo, Nasreen gently said, "Come inside, the Doctor's going to explain." When the Doctor outlined his plan to the group, the distraught Ambrose told him things had gone far enough: "What is it, rag week? Come to the valleys and tease the yokels?"

"I'd've given you the key if you'd asked," Ambrose told the Doctor as he saw the weapons she had massed in her meals on wheels van. "Uncle Alun kept a stash of this stuff, always worried about being robbed." "The minute you pick up a gun,

Right:
Drilling duo.



you've lost the argument," declared the Doctor. "I could shoot you now, I'd win the argument pretty well," retorted Ambrose. "We leave the war games to silly little boys," admonished the furious Time Lord, "It's not the way I do things." "And what if your way doesn't work?" asked Ambrose. The end of the scene was trimmed to remove a shot of Ambrose pocketing the stun gun, unseen by the Doctor.

Later in the church, when Elliot asked if the Doctor had met monsters before, and the Doctor confirmed that he had, the boy originally replied, "I thought you'd say monsters don't exist." After the boy's disappearance and the sudden darkness, Ambrose asked, "Why is it night?" as she and Rory encountered the Doctor outside the church. "It's not!" replied the Doctor, get in the church!"

"I'm not going to harm you," the Doctor explained to Alaya as he removed her warrior mask. When the captive claimed that her people were attacked, the Doctor originally responded, "Really?

I wouldn't've thought... Oh, unless..." as he realised that the attack had been the drill. "So, the drill set off your alarm! Phase one, you use bioprogrammed earth to pick off people within the drill's proximity. Clearing the way for a targeted attack and shutdown. When that fails, phase two, the warrior class come to the surface to teach humanity a bigger lesson." After Alaya declared that her people could win the combat, the Doctor continued, "Here's what I don't understand. Why are you taking the humans? Why not just kill them? And why are you stealing dead bodies?" "Why should I tell you?" retorted the hostage, "Work it out, ape. Before you die." "I'm not an ape," explained the Doctor, "more of a best friend to them."

Connections: TARDIS hospital

► The Doctor directs Ambrose to the TARDIS sick bay, an area of the ship that had previously been glimpsed in *The Invasion of Time* [1978 - see Volume 28].



"Please Amy. Remember"

After the Doctor left the party in the church, Rory followed him outside and said, "Promise me you won't come back without her. I love her, Doctor. I wouldn't want to live without her." "Neither would I," replied the Doctor, telling Ambrose, "I'm looking to you to keep them all in line. The planet depends on your family. Understand?" Nodding, Ambrose replied, "Tell these creatures who we are, Doctor. Tell them we're good people, that we love our family more than anything, and that if they let us be, we won't do these creatures any harm." "I will," said the Doctor, "And I'll bring your family home. I promise." "You'd better," said Ambrose as the Doctor ran off to the TARDIS.

"I feel like I've been drugged," Amy said to Mo as she struggled in the Silurian

medi-bay. When Mo said he had been dissected by the Silurians, he added, “While I watched.” In the church crypt, when the humans looked in on their hostage, Alaya remarked, “Your poor vermin can’t understand can they?”

The second episode originally opened after the title sequence with a different version of the Doctor talking to Amy from later on in the programme; starting on black, the Doctor’s voice said, “Listen to me. Do exactly as I say.” Amy’s face was illuminated to show her cheeks tear-stained as the Doctor – similarly in close-up – was revealed to look dishevelled, and urgently saying, “Amy. Keep concentrating. You can do this.” “I can’t...” sobbed Amy. “You can,” urged the upset Doctor, “You can do it. I can’t help you unless you do. Please Amy. Remember.” There was then a flash of white as the action cut to Amy struggling in the Silurian laboratory.

Swapped story strands

There was significant resequencing to the first half of the episode, with various story strands swapped around. Consequently, the episode originally focused on Amy and Mo rather than the Doctor and Nasreen. On the jungle walkway, when Nasreen commented on the plants, the Doctor replied, “Yes, bit special isn’t it? A city under the earth, with its own internal eco-system, processing CO₂, providing feed, genius! What a species!” “Why haven’t we known about it?” asked the scientist. “It’s too deep, too old,” explained the Doctor. “The earth must’ve sealed itself around the city, as the planet shifted and developed.” “And why aren’t we burning alive?” asked Nasreen. “The city must be built within a protective shell,” deduced the Doctor, “nice and warm, perfect for

reptiles.” “But it contradicts everything we know about Earth’s history!” exclaimed his colleague. “Oh, history’s just a creative misinterpretation of events,” assured the Doctor, “A best guess, based on the available evidence. You need a rethink, that’s all!” “But we should have found some trace...” began Nasreen. “You did!” agreed the Doctor, “The grass, the trace minerals. You just didn’t know how to interpret them.” “Because it’s impossible!” declared the scientist. “And yet here you are,” said the Doctor, “in the middle of it! Nasreen Chaudhry, of the Inner Earth! What would your 10-year-old self say if she could see herself now?” “She’d be pretty wowed,” grinned Nasreen.

At the graveside when Ambrose asked Rory who he and the Doctor were, she continued, “Where’s the army? Where’s the real police?” “I don’t think they know what’s happening,” replied the nurse, “That shield is keeping the outside world, well, out...” Inside the crypt, as Tony guarded the captured Alaya, the Silurian sniffed the air and said, “I know you.” “You attacked me,” replied Tony. “At the burial

Right:

The Doctor gives Elliot a pep talk.





ground,” added the confused captive, before asking why Tony wasn’t dead. “And now you’re my guard!” she noted, “I can watch you die! It’s perfect.”

In the city corridors, when Amy and Mo discovered the panel built into the wall and opened the door, they discovered that it contained a hedgehog on a plinth, with a wire attached to it. “That’s a hedgehog,” said Mo. “Yup,” agreed Amy. “Why is there...” began Mo. “No idea,” interrupted Amy as she closed the door. Running her hand over the screen, she saw a wireframe graphic image of a hedgehog, which moved around to bring up other icons such as cats, sheep, cows, horses, dogs and fish. “Woh! It’s like Argos for animals!” said Amy (referring to the UK-based catalogue shop retailer), “Dogs and everything.” Pressing the screen, Amy heard heavy machinery operating as a voice said, “Retrieving specimen.” The door opened again, this time to display a border collie on the plinth, again with a wire attached. Mo walked towards it, and told Amy,

“No way. That’s Tony Mack’s dog. It’s his flippin’ dog!” “You’re kidding,” said Amy. “It’s their phone number on his collar!” declared Mo, “Elliot used to go walking with him. But it went missing when Elliot was six. Poor boy cried himself to sleep for a fortnight. But it looks exactly the same. That was years ago.” Mo shut the door, as Amy continued to flick through the catalogue: “They’ve got one of everything. Puffins, dodos, woolly mammoths... Oh no!” “What?” asked Mo at Amy’s exclamation, looking at the graphics on the screen, “They’ve got a kid in there. We have to get him out!” He pushed the image on the screen, and the computer voice announced, “Retrieving specimen,” as Mo looked upon Elliot through the porthole in the window, asking “What’s he doing down here?” At the end of the scene, Mo said to his son, “I’m coming back, bud. I’m not deserting you. I promise. Who loves you more than me?”

Following the Doctor and Nasreen’s recovery in the lab, a major cut in the

Above:
Inside the
Silurian Senate.

Right:

Alaya is unmasked and interrogated in the crypt of the church.

episode was a scene between Rory and the captive Alaya in the church crypt. “I brought you some food,” explained Rory, setting down a tray with a mix of bread, milk, vegetables and salad, adding, “I wasn’t sure what you ate.” Alaya looked silently in disgust as Rory sat opposite her and said, “There was a girl. Your people took her. I just want to know if she’s safe. Why are you fighting us? We’re almost the same.” “You are so much less than us,” said the warrior. “No, come on,” replied Rory, “look at the two of us. Our body structure’s almost identical. Even our faces are pretty similar. It’s mostly the skin that’s different. See for yourself. Touch my face.” “No!” said the Silurian as he moved close to her. “Can I touch your face?” asked Rory. “Why?” asked Alaya. “I want to understand you,” explained the nurse. “You’re our predecessors here. You’re our history. I want to know what it feels like. I’m not gonna harm you.” Delicately, he placed his fingertips on Alaya’s forehead, running them across her features. “What do your people believe?” he asked the astonished Silurian. “I mean, d’you have a god?” Alaya laughed violently, making

Rory jump as she declared, “A deity is for simple-minded apes.” “I should’ve put you in a room with my dad,” said Rory, “He’d soon put you right on that.” “We see how you live your lives,” explained Alaya, “the beliefs you cling to, for comfort. And we laugh at you. Aren’t you confused now, ape? Doesn’t my existence disprove your ape religion?” “People’s faiths aren’t that fragile,” observed the young man. “What do you believe, ape?” asked the warrior. “I never used



to believe in anything,” confessed Rory, “Except for the healing power of strong, sweet tea... But being with the Doctor, the wonders he’s shown us – it’s given me... faith... I see why Amy kept waiting for him. Cos now I believe there are far greater things waiting in the universe than we can ever imagine.” “No,” countered Alaya. “All that awaits you is death.” “Then maybe I’ll find wonders beyond that, too,” replied a defiant Rory. “I pray you find out,” said Alaya, “very soon.”

When Ambrose attempted to treat her father, Tony told her, “I don’t want anyone else knowing.” “Listen, you leave it to me,” she replied, “I’m gonna deal with this. I’m gonna sort everything out.” Down in the city in the storage chamber corridor, before Amy and Mo encountered the Silurian warriors, Amy had commented of the chambers, “They can’t all be storing animals from the surface,” in reference to the earlier deleted sequence.

“Doctor, I really don’t want to be executed down here,” Nasreen originally told the Doctor as they were marched along the jungle walkway. “I’m with you there,” agreed the Doctor. “Last time I

**Connections:
Cracking story**

► At the conclusion of the story, the crack in Amy’s wall from *The Eleventh Hour* [2010 – see Volume 63] is seen again, with the Doctor referring to the comments about it made by Prisoner Zero in that episode, and also the Angels in *The Time of Angels/Flesh and Stone* [2010 – see Volume 64].



was executed, it put a real blight on the day.” After the Doctor revealed to Nasreen how the previous tribe of Homo reptilia that he had met had been wiped out by humans, Nasreen said, “Doctor! Could you not have kept that to yourself?” As the party moved along, Amy and Mo emerged from the shadows, each armed with a heat ray. “There’s the Doctor!” exclaimed a delighted Amy, “It’s all gonna be fine. He’s really good at this sort of thing.” “Looked like he was a prisoner,” observed Mo. “I said good,” admitted Amy, “not faultless.”

Stunned Alaya

In a deleted scene in the church, Tony exclaimed “Ow! Ambrose!” as his daughter injected him with a sedative. “It’s just a painkiller,” she assured, “Don’t be such a baby. But you need to stay here and rest. Rory and I can deal with the creature.” Tony went to a chair and wrapped himself in a blanket, while

Ambrose quietly went to the crypt door and – unseen by Tony – looked at the stun gun in her pocket. She then entered the crypt as Rory was leaving at the start of the next scene. “You need anything, just shout,” said Rory, handing over guard duty to her. “We’ll be fine,” said Ambrose, looking at Alaya, “Won’t we?” At the end of the scene where the shaking Ambrose stunned Alaya, she originally told the Silurian, “I’ll show you how weak I am.”

Then Amy threatened Restac with the heat ray, Restac strode towards her and said, “Come on child – shoot...” “Stay back – I’m warning you!” shouted Amy. When Mo later threw down his heat ray, he added, “I just want my son back.” The scene where Rory examined Tony’s wounds was edited. It originally opened with Rory asking, “How long has it been like it?” “Since they attacked,” explained Tony. “Does Ambrose know about this?” asked Rory as they heard Alaya’s scream. When Restac appeared on the screens in the

Below:

Tony returns Alaya’s body to the Silurians.



Connections: Picture book

► The script for *The Hungry Earth* opens with Mo and Elliot reading a battered edition of *The Gruffalo*; this is an award-winning children's picture book by Julia Donaldson published in 1999.



Right:

"Don't you come near me with that."

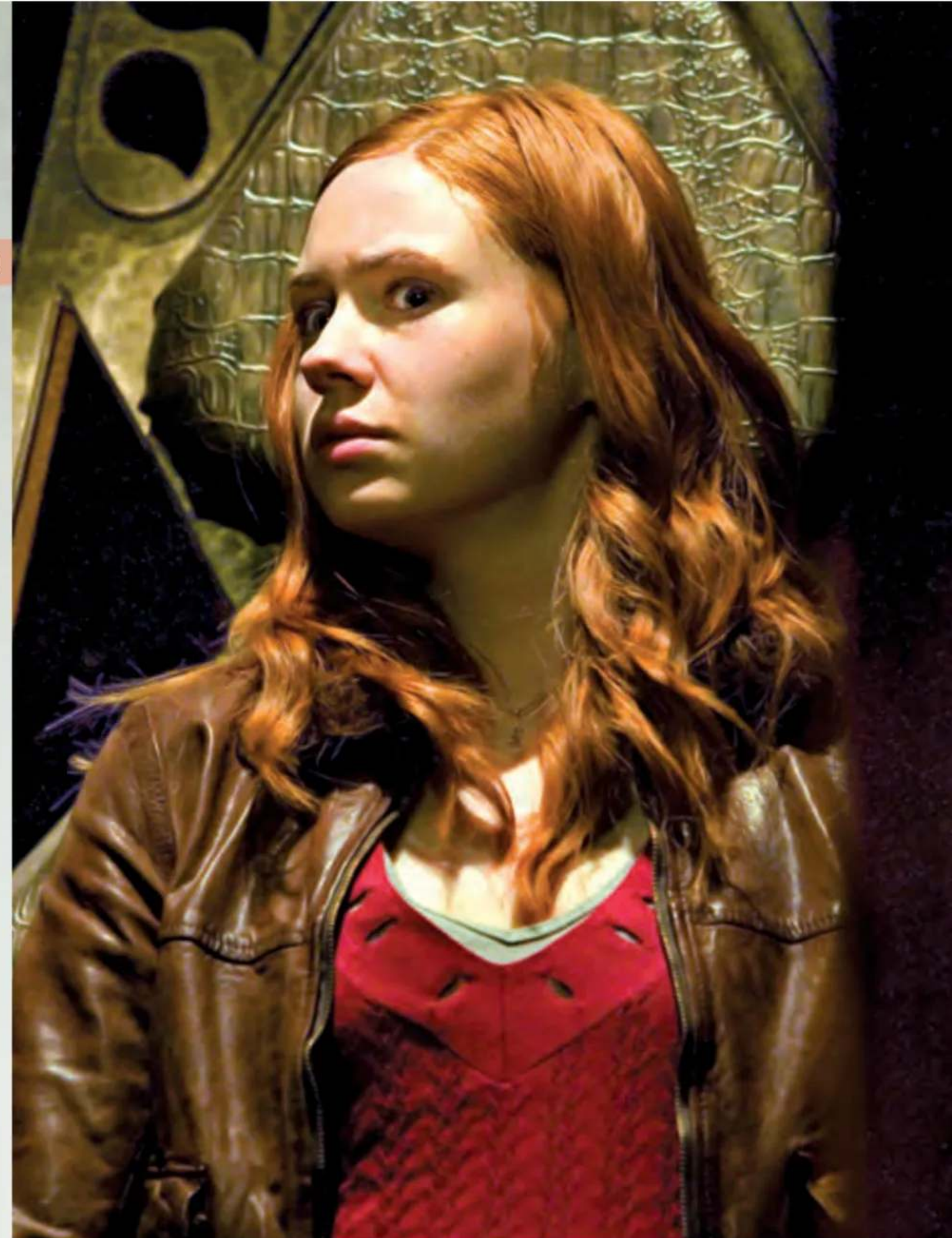
Below:

The Doctor berates Ambrose.

church, Rory said, "They must be pushing signals into any screen." "What – me?" asked Rory, when Ambrose and Tony looked at him as the one to speak for "the apes".

When Eldane and Malohkeh challenged Restac's declarations of war in the senate, Restac asked them what they liked about the

apes: "Their stench? Their stupidity... Look at the state of [this planet] now." As the Doctor's party were unchained, Eldane approached the Doctor who noted with regards Restac, "Bit of a temper, that one. Thank you." "I need to sit," smiled Eldane. "Bet you do," agreed the Doctor, "your body's probably still recovering from a quick defrosting. What you need is a burst of hypotonic non-lactated balanced electrolytes – hang on..." Feeling in his pocket, he produced a tiny lipstick-size spritzer spray and sprayed the delighted old Silurian, saying, "There we go, Eldane



was it? I'm the Doctor. I can spot a tribal elder a mile off."

In the church, when the group agreed to descend to the city, Tony told Rory of Alaya, "Cover her up. I'll carry her." "What's gonna happen to Elliot?" asked Ambrose. Meanwhile in the senate, the Doctor paced the room saying, "So! Two things, while we're waiting for people to arrive! Malohkeh, you, me and Mo here need to go and find Mo's son, Elliot. Apparently, you've got him in storage." "Of course," agreed the scientist. "Before we do that – you lot – stand there," said the Doctor, moving Nasreen and Amy to one side of the table. "No! What're you doing?" asked Nasreen. "Please. Trust me," said the Doctor, "Eldane – don't mind me bossing you about do you? Good, you go the other side." "Are you going to explain, Doctor?" asked the old Silurian as he obeyed. "Homo sapien and Homo reptilia in the same room, at the same time," began the Doctor, "I'd say that was remarkable." As the Doctor encouraged negotiations to begin, he noted, "Maybe it's time you talked about that: I mean really talked." "Brilliant," replied Nasreen,



“I’m at Potsdam”; this was a reference to the German city where a conference of the United Kingdom, United States and Soviet Union met in July/August 1945 to decide on the punishment for Nazi Germany after the Second World War. When the Doctor revealed to Nasreen that he and Amy travelled in time, the scientist asked, “You mean – in that machine?” After the Doctor told the women that they were to negotiate for the good of humanity, Nasreen said, “You’re mad.” “Very possibly, but not about this,” agreed the Doctor. When the scientist said that sharing the planet was a great leap, the Doctor replied, “No more than things you take for granted, things people said would never happen. Civil rights, gender equality, black American President”; this last comment referred to the election of Barak Obama in November 2008. “That’s completely different,” said Nasreen. “Not if it works out,” replied the Doctor. As the Doctor departed with Mo, Mo asked, “Why are you grinning?” “Because it’s new,” replied the happy Time Lord at seeing humans and Silurians talking together.

Inter-species negotiations

In the storeroom, when Rory spoke of geothermal gravity bubbles, Tony commented, “All the stuff we’ve been drilling for, they’ve got it in spades.” Realising the consequences of her actions, Ambrose asked, “What have I done?” and – as Ambrose dragged her father away – Rory asked, “Ambrose! What’re you doing?” “Wait here, we’ll be back! Two minutes, then we go down, promise!” called back Ambrose.

After Malohkeh explained to the Doctor and Mo about how he had slowed Elliot’s life cycle, Mo said, “You didn’t have to take my son.” “My genetic line, we’re

the caretakers,” explained the Silurian, “While the others slept, we were chosen to monitor the planet, document every change and shift.” “My little boy,” said Mo as Malohkeh removed Elliot’s wires. After Elliot forgave the Doctor, the Doctor said, “Fancy seeing how inter-species negotiations are going?”

The narration from Eldane – a suggestion from Steven Moffat in the edit to add grandeur – obscured the original dialogue during the negotiation sequence. “And you want to add another whole species, to drain resources, churn out emissions, basically suck the planet dry even more,” pointed out Nasreen, “I just can’t see it happening.” “Hang on, though, Nasreen,” interjected Amy, “is that right? Have you got a map?” Eldane activated the holo-image of Earth as Amy continued, “Oh – cool! Right, so...” and continued her speech about the areas of the planet that were deserted, “not to mention toasty temperatures.” When Eldane asked if he could get a word in, both women replied, “Sorry.”

Below:

It’s been a tough day for geologist Nasreen.



Before Ambrose, Tony and Rory arrived in the Senate, Amy was excited. “I just kickstarted a human-Silurian treaty. I really did! I’m like Kofi Annan and Nasreen’s like the entire Versailles Treaty!” she excitedly announced, referring to the Ghanaian Secretary General of the United Nations who held office until 2006, and also the peace treaty signed at the end of the First World War by Germany and the Allied Powers in June 1919. “We ever see Churchill again, I’ll show him how it’s done,” she continued with reference to the wartime Prime Minister encountered in *Victory of the Daleks* [2010 – see Volume 63]. “See Churchill again?” asked an incredulous Nasreen. “TARDIS, time travel...” began the Doctor. “You are exhausting,” said the scientist, as Eldane said, “Doctor, stand with me.”

Human and Silurian DNA

In the lab, when the Doctor used his sonic to examine Tony, he exclaimed of Tony’s claim that he was dying, “No. Wow. The opposite... The similarities between human and Silurian DNA. The poison recognised you’re more the same than different.” As he considered the decontamination programme, the Doctor briefly said, “Where’s the lovely Malohkeh, by the way?” While Eldane started the process running on Tony, the Doctor moved Ambrose to one side and told her – without forgiveness – “The best of humanity. That’s what I asked for.” When Eldane suggested the emergency failsafe, he added it was “in case of catastrophes here, or on the surface”. When the Doctor said that their attempts to reach the surface would be “super-squeaky bum time,” (a phrase attributed to Scots football manager Sir Alex Ferguson as the sound made when squirming under pressure in

a plastic seat) Amy replied, “Wouldn’t have it any other way!” “Got it!” said the Doctor as he felt for the fluid control. Above them, the energy barrier over Cwmtaff fizzled out of existence. “Phew!” said the Doctor, asking Eldane, “Now. How do we get you to a safe cryochamber?” “No need,” said the old Silurian, “These bays have cryo-facility built in; they’ll automatically seal.”

After the Doctor caught up with his fleeing friends, the final scene of Tony and Nasreen was omitted. “Toxic fumigation imminent,” said the computer voice. “Cryochambers sealing.” Nasreen, Tony and Eldane had settled into the three alcoves. “So. Fancy waking up next to me in a thousand years time?” asked



Tony. “Why’d you never ask me out, before now?” asked Nasreen. “I was worried you’d say no,” explained Tony as they smiled and kissed. “I’m scared,” admitted Tony. “Me too,” replied Nasreen as the process began.

The Mill’s CGI work on the episode included the holes in the ground which appeared in the store room in the first episode, while Will Cohen supervised the matte painting of the Silurian city which would be added to blue screen shots using partial sets. Only one orchestral music cue was recorded for the story; composed by Murray Gold, this was the three-minute *Silurian Warmarch* recorded by the BBC National Orchestra of Wales and



conductor Ben Foster on the evening of Thursday 25 February at Hoddinott Hall in Cardiff.

Additional dubbed dialogue for Episode 8 had the Doctor emphasising that the ground felt strange on emerging from the TARDIS and some of Amy’s disappointment at not being in Rio, Tony’s entrance to meet the Doctor and Amy, the Doctor explaining about the energy signal from under the earth trapping them in the village, the Doctor commenting on the Silurians’ energy surge to wreck their systems, the Doctor’s comments that the Silurian captive was from a different branch of the race, the Doctor’s observation that the Silurians were also known as Eocenes and the Doctor welcoming Nasreen aboard the TARDIS. All of Eldane’s narration for the second episode was a later addition in post-production; other newly dubbed items included the Doctor’s establishing scene with Nasreen on the jungle walkway, the Doctor commenting to Nasreen about the other Silurians being in hibernation, the Doctor’s claims that his sonic was a deadly weapon, and Amy’s countdown in the lab. Other ADR work was performed at Aquarium Studios in London on Thursday 18 March.

The producer and director credits for *The Hungry Earth* were shown over the sequence of the Doctor, Amy and Rory emerging from the TARDIS. *Cold Blood* opened with a ‘Previously’ montage summarising the events of *The Hungry Earth*, with the producer and director credits shown over a shot of the Earth; at the end of the episode as Amy struggled to remember Rory, clips were shown from *The Eleventh Hour*, *The Time of Angels*, *Flesh and Stone* and *The Vampires of Venice* – but not *Amy’s Choice* which was not to be recorded until spring 2010. ■

Left:
The earth
is hungry.

Publicity

► Neve McIntosh was the subject of attention with John Millar's *Scots star Neve McIntosh gets horror makeover for Doctor Who* role in Scotland's *Sunday Mail* on Sunday 21 March. During publicity for her stage appearance in *Shirley Valentine*, Meera Syal also spoke enthusiastically about *Doctor Who* in several interviews. In *The Observer* on Sunday 28 March, she explained, "I have been longing to be in *Dr Who*. I have been knocking on the Tardis [sic] door for years and it has finally opened." On Radio 4's *Woman's Hour* on Wednesday 31 March, she said of playing Nasreen, "It was fantastic... I got to do all the things you would have on a wish list for a *Doctor Who* episode: meet scary things, go in the TARDIS... the tick list is there. And working with Matt Smith was

an absolute pleasure." The following morning she also discussed her *Doctor Who* work briefly with Lorraine Kelly on ITV1, but emphasised that she had been sworn not to reveal story details.

► In late April, *Doctor Who Magazine* revealed the titles of the two episodes as *The Hungry Earth* and *Cold Blood*. Publicity material for *The Hungry Earth* issued in early May then erroneously referred to the narrative as being set in the year 2015.

► A trailer for *The Hungry Earth* appeared on Sunday 16 May, the same day that the *Daily Star* ran the story *Joanna Page Is Being Lined Up As The Next Star of Doctor Who* in which Jonathan Corke claimed that the star of sitcom *Gavin & Stacey* was to 'play a long-lost relative of the Time Lord in two episodes' during an appearance in the new series. An 'insider' was quoted as saying, "She's been offered two episodes and if that goes well the sky's the limit... Obviously we would love her to have a long-term future in *Doctor Who*."

► 'Solid family fare with satisfying scares,' was Mark Braxton's verdict on *The Hungry Earth* when it was selected as one of *Radio Times*' Saturday Choices, with a photograph of the Doctor talking to Alaya and a comparative shot of a 1984 vintage Silurian, while a picture of Amy

Below:

Alaya's not sure what to make of human food.





Above:
The Doctor
returns to
the TARDIS.

confronted by Malohkeh from the next episode appeared along with the programme billing itself. At the back of the issue, *Doctor Who* received further promotion in an interview with Meera Syal.

- “It’s not true. A friend was telling me about that. I was like, ‘I wish it was true,’” Joanna Page told a Press Association reporter of the claim that she was lined up for *Doctor Who* on Wednesday 19 May. The same day, the BBC website made three extracts available from *The Hungry Earth* showing the Doctor and Amy meeting Nasreen and Tony, the Doctor realising that the area was isolated, and also his promise to get Mo back. *Introducing The Hungry Earth* then saw Meera Syal discussing her character and commenting on how Nasreen was being driven on by a

demanding corporation. Syal also appeared on ITV1’s *This Morning* on Friday 21 May, chatting to Eamonn Holmes and Ruth Langsford about how delighted she had been to work on *Doctor Who*, with two preview clips shown. In addition to another preview trailer being made available by BBC Wales, *Doctor Who* was also short-listed as Terrestrial Programme of the Year at MediaGuardian Edinburgh International Television Festival in late August, and an interview with Karen Gillan conducted by Matthew Sweet appeared in the *London Evening Standard*.

- ‘Arthur Darvill truly earns his badge as companion Rory,’ reported Patrick Mulkern in the *Radio Times* on Tuesday 25, when *Cold Blood* was selected as one of Saturday Choices, while his preview – run alongside a

shot of two masked Silurian warriors – warned that ‘parents should expect a few tears before bedtime’.

► *Doctor Who's Karen Gillan insists show hasn't turned sexy* wrote Kate McMahon in the *Daily Mirror* on Wednesday 26 May, reporting how Gillan had laughed off claims that *Doctor Who* had been ‘sexed up’ but saying that she wanted ‘another kiss in the Christmas Special’. The semi-finals of *Junior MasterChef* were broadcast on BBC One at 4.35pm, showing the Doctor and the companion tucking into their special lunches.

► *Ynysybwl youngster stars in new Doctor Who adventure* was Chris Haines’ piece about Samuel Davies in the *Pontypridd Observer* on Thursday 27 May. “Matt Smith was really friendly. I can’t give much away about the story, but I’m really looking forward to seeing how the episodes look on screen,” said the young actor. *Introducing Cold Blood*

Right:

Amy is restrained for dissection.

Below:

A scary Silurian surgeon.



with Meera Syal appeared on the BBC website on Thursday 27, along with preview clips of the Doctor and Nasreen entering the city, Mo and Amy finding Elliot, the Doctor explaining to Nasreen about the Silurians and Restac demanding to speak to “the apes”.

► At 8.40am on Friday 28 May, Arthur Darvill did a live interview with Bill Turnbull and Susannah Reid on BBC One’s *Breakfast* about how he landed the role of Rory. That evening, Karen Gillan appeared live on *The One Show* to chat to hosts Matt Baker and Christine Bleakley on BBC One from 7pm; the show opened with Baker and Bleakley’s features added to the Tom Baker *Doctor Who* title sequence, and during the subsequent chat with Gillan about her work on *Doctor Who* and her appearance at the premiere for *Sex and the City 2* the previous night, the sequence of Elliot being discovered from *Cold Blood* was screened.



Broadcast

► On Saturday 22 May, *The Hungry Earth* was screened at the early time of 6.15pm on BBC One and BBC HD; attracting a third of the viewing audience, it had twice as many viewers as ITV1's *The Whole 19 Yards* game show. *After Effects*, the edition of *Doctor Who Confidential* screened at 7pm on BBC Three and 8pm on BBC HD, then focused on the work of post-production on the instalment; it also included the deleted sequence of the Doctor and Amy walking to the DDP compound. Following the episode, a preview of *Cold Blood* was made available, along with *Big Questions 7* in which Matt Smith and Arthur Darvill discussed their love of Wales and how they were woken up in the mornings.

► *The Hungry Earth* was repeated on BBC Three at 8pm on Sunday 23 May, followed by a *Doctor Who Confidential Cut Down* of *After Effects* from 8.45pm to 9pm. *The Hungry Earth* was repeated on BBC Three at 9pm on Friday 28, with a *Cut Down* of *After Effects* filling the hour to 10pm.

► At the later time of 7pm, *Cold Blood* was screened in a 50-minute slot by BBC One on Saturday 29 May where it again topped the ratings against ITV1's *The Whole 19 Yards*. *What Goes on Tour...* the subsequent edition of *Doctor Who Confidential* on BBC Three at 7.50pm (and 11.15pm on BBC HD) then included coverage of the promotional tour undertaken by

Above:

"Amy Pond and Nasreen Chaudhry, speaking for the planet? Humanity couldn't have better ambassadors."



Above:
The TARDIS
lands in
Cwmtaff, Wales
in 2020.

Smith, Gillan and the production team back in March. “My mum rang me up in tears when [Rory] died – I hadn’t prepared her at all. I never tell her anything,” recalled Gillan of the broadcast of *Cold Blood* in *What’s on TV*. Over on the BBC website, in *Big Questions* 8, Smith and Gillan decided that of the things they’d like to forget,

Smith regretted a pair of jungle pants he once owned, while Gillan recalled the misjudged occasion she dyed her hair pink.

► Because of coverage of the Turkish Grand Prix on BBC Three on Sunday 30 May, the regular 7pm repeat was deferred by a day to Bank Holiday Monday, when it was followed by both a 10-minute version of *What Goes on Tour...* and by a high-definition repeat at 12.15am. In *The Guardian* on Thursday 3 June, Mark Lawson considered the content of *Cold Blood*, noting that it was ‘spookily prescient’ given the current negotiations regarding a coalition in the wake of the General Election: ‘The edition clearly had political intentions: the message about sharing resources with another race and species was aimed at the debates on immigration and ecology. But the show got lucky when the attempt at an ape-lizard administration turned out to have such tempting Westminster parallels.’ *Cold Blood* was repeated by BBC Three in its usual 9pm slot on Friday 4 June.

► “We need a big sacrifice,” explained Steven Moffat of Rory’s tragic demise at the climax of the two-part narrative. “It’s been fun. The Doctor’s had a great time with Amy, running around the universe. But now it’s time for there to be a casualty on that TARDIS.”

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The Hungry Earth	Saturday 22 May 2010	6.15pm-7.00pm	BBC One/BBC HD	43’16”	6.49M (19th)	86
Cold Blood	Saturday 29 May 2010	7.00pm-7.50pm	BBC One/BBC HD	45’40”	7.49M (9th)	85

Merchandise

Character Options issued 5" action figures of Silurian General Restac (with gun accessory) and Silurian Warrior Alaya (with mask chain and gun accessories) in November 2010. A Silurian Warrior action figure was released in January 2011.

The Hungry Earth/Cold Blood was first released on BBC DVD and Blu-ray in August 2010 as part of *Doctor Who – Series 5 Volume 3*. The episodes were later included on *The Complete Fifth Series* DVD/Blu-ray box set, released by BBC Worldwide in November 2010 (with a later reissue in August 2014). This included an in-vision commentary for *Cold Blood* with Ashley Way, Alun Raglan, and James DeHaviland, some outtakes, the trailer for *The Hungry Earth* a *Monster File* on *The Silurians*, cut-down versions of the two corresponding editions of *Doctor Who*



Confidential and Part 2 of Matt Smith's *Video Diaries* which covered the sequence of Amy being sucked down into the ground. *The Complete Fifth Series – Limited Edition* DVD/Blu-ray was also released in November 2010. This release came in a metal case with four limited edition illustrated art cards and two additional scenes. *The Hungry Earth* was available on DVD as part of issue 77 of GE Fabbri's *Doctor Who – DVD Files* in December 2011. *Cold Blood* was available with issue 78 in December 2011. The two-parter was also released on 2|entertain's *The Monster Collection: The Silurians* DVD/Blu-ray box set in September 2013, along with *Doctor Who and the Silurians*.

Music from the episodes was released on Silva Screen's *Original Television Soundtrack Doctor Who Series 5* in November 2010. The tracks were: *Rio de Cwmtaff* and *The Silurians*. The track *The Silurians* was also issued on Silva Screen's 11-CD edition of *The 50th Anniversary Collection* in September/November 2014.

A 'Silurian Crystal Lab' kit was available from Trends in September 2011. The crystal-making kit contained: a glow in the dark Silurian Pod, green Silurian sludge (play dough), 20g of seed pebbles and a 45g pot of Silurian Crystal Chemical powder (monoammonium phosphate). ■



Clockwise from above: The 'Silurian Crystal Lab' kit; Eaglemoss' Silurian figurine; and Character Options' Silurian Warrior figure.



Cast and credits

CAST

Matt Smith The Doctor
and

Karen Gillan Amy Pond
with

Arthur Darvill Rory

Neve McIntosh Alaya [1-2]/Restac [2]

Meera Syal Nasreen Chaudhry

Robert Pugh Tony Mack

Nia Roberts Ambrose

Alun Raglan Mo

Samuel Davies Elliot

Richard Hope Malohkeh [2]

Stephen Moore Eldane [2]

UNCREDITED

Alphaeus Daniel Double for Mo
Dertinder Regazzoli

..... Hand Double for Nasreen Chaudhry

Richard Atkin, Levi Crosdale, Oliver Hopkins,

Richard Knott, Eddy Martin, Julius Wells,

Mark Whatley, Jason Workers

Aaron Probert Double for Rory

Barbara Fadden Double for Amy Pond

Below:

The ground
eats Amy.



Gordon Seed Double for The Doctor

Stephanie Casey Stunt Double for Amy Pond

Crispin Layfield Foot Double for Tony Mack

Bean Peel Silurian Stunt Performer

Samantha Bennett Silurian

Samantha Bennett

..... Shadow Double for Malohkeh

Nathalie Cuzner, Barbara Fadden, Alexandra

Winton Silurians

Anthony Dawkins, Mike Booth

..... Doubles for Tony Mack

Ruth Webb Body Double for Alaya

Daz Parker Stunt Silurian

Jordan Baker Double for Elliot

Emma Feeney, Paula Keogh, Lindsay

Hollingsworth, Paul Sparrowham,

Nicholas Lupton, Nicholas Wilkes, Stephen

Bracken-Keogh Crowd ADR

Zed Desideraja Unknown

CREDITS

Written by Chris Chibnall

Produced by Peter Bennett

Directed by Ashley Way

1st Assistant Director: Marcus Catlin

2nd Assistant Director: James DeHaviland

[uncredited: Heddi-Joy Taylor-Welch [1]]

3rd Assistant Director: Heddi-Joy Taylor-Welch

[uncredited: David Chilstrey [1]]

Runners: Nicola Eynon Price, Laura Jenkins

[uncredited: Jenny Morgan [2]].

Location Managers: Gareth Skelding,

Christian Reynish

Unit Manager: Rhys Griffiths

Production Manager: Steffan Morris

Production Co-ordinator: Jess Van Niekerk

Production Management Asst: Claire Thomas

Production Runner: Sian Warrilow

Asst Production Accountant: Carole Wakefield

Script Editor: Lindsey Alford

Continuity: Non Eleri Hughes
 Camera Operator: Ian Adrian
 [uncredited: Kevin Rudge [2]]
 Focus Pullers: Steve Rees, Matthew Poynter
 [uncredited: Anna James].
 Grip: John Robinson [uncredited: Ron Fleet [2]],
 Camera Assistants: Tom Hartley, Jon Vidgen
 [uncredited: uncredited: Jamie Phillips,
 Leanne Rene]
 Camera Trainee: Darren Chesney [1]
 Boom Operator: Dafydd Parry
 Sound Maintenance Engineer: Jeff Welch
 Gaffer: Mark Hutchings
 Best Boy: Pete Chester
 Electricians: Ben Griffiths, Steve Slocombe,
 Bob Milton, Alan Tippets
 Stunt Co-ordinator: Crispin Layfield
 [uncredited: Dean Forster [2], Nrinder
 Dhudwar [2]]
 Supervising Art Director: Stephen Nicholas
 Associate Designer: James North
 Art Dept Co-ordinator: Amy Pope Oakes
 Production Buyer: Ben Morris
 Set Decorator: Julian Luxton
 Props Buyer: Adrian Anscombe
 Standby Art Director: Arwel Wyn Jones
 Set Designer: Rhys Jarman
 Storyboard Artist: James Iles
 Concept Artists: Richard Shaun Williams,
 Peter McKinstry
 Graphic Artist: Jackson Pope
 Standby Props: Phill Shellard, Tom Evans
 Standby Carpenter: Will Pope
 Standby Rigger: Keith Freeman
 [uncredited: Dave Mountstevens]
 Standby Painter: Ellen Woods
 Props Master: Paul Aitken
 Props Chargehand: Matt Wild [1]
 Dressing Props: Martin Broadbent, Rhys Jones
 Props Makers: Penny Howarth, Nicholas Robatto
 Practical Electrician: Albert James
 Construction Manager: Matthew Hywel-Davies
 Construction Chargehand: Scott Fisher
 Graphics: BBC Wales Graphics
 Title Sequence: Framestore

Costume Supervisor: Lindsay Bonaccorsi
 Costume Assistants: Sara Morgan, Maria Franchi
 [uncredited: Amy Clarke]
 Costume Trainee: Nikki Lightfoot [1]
 Make-Up Supervisor: Pam Mullins
 Make-Up Artists: Abi Brotherton, Morag Smith
 Casting Associates: Andy Brierley, Alice Purser
 Assistant Editor: Becky Trotman
 VFX Editor: Cat Gregory
 Post Prod. Supervisors: Chris Blatchford,
 Ceres Doyle
 Post Prod. Co-ordinator: Marie Brown
 Dubbing Mixer: Tim Ricketts
 Sound Supervisor: Paul McFadden
 Dialogue Editor: Darran Clement [2]
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Helen Dickson [2]
 Colourist: Mick Vincent
 On-line Conform: Matthew Clarke, Mark Bright
 With thanks to the BBC National Orchestra of Wales
 Conducted and Orchestrated by Ben Foster
 [1; uncredited on 2]
 Mixed by Jake Jackson [1; uncredited on 2]
 Recorded by Gerry O'Riordan [1; uncredited on 2]
 Original Theme Music: Rob Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Ceri Tothill
 Sound Recordist: Bryn Thomas
 [uncredited: Jeff Matthews]
 Costume Designer: Ray Holman
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: David Barrett
 Production Designer: Edward Thomas
 Directory of Photography: Mark Waters
 Line Producer: Patrick Schweitzer
 Executive Producers: Steven Moffat,
 Piers Wenger, Beth Willis
 BBC cymru wales
 bbc.co.uk/doctorwho
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Profile

CHRIS CHIBNALL

Writer

Christopher A Chibnall was born in 1970, raised in Nottingham, and from age 12 grew up in Formby, Merseyside.

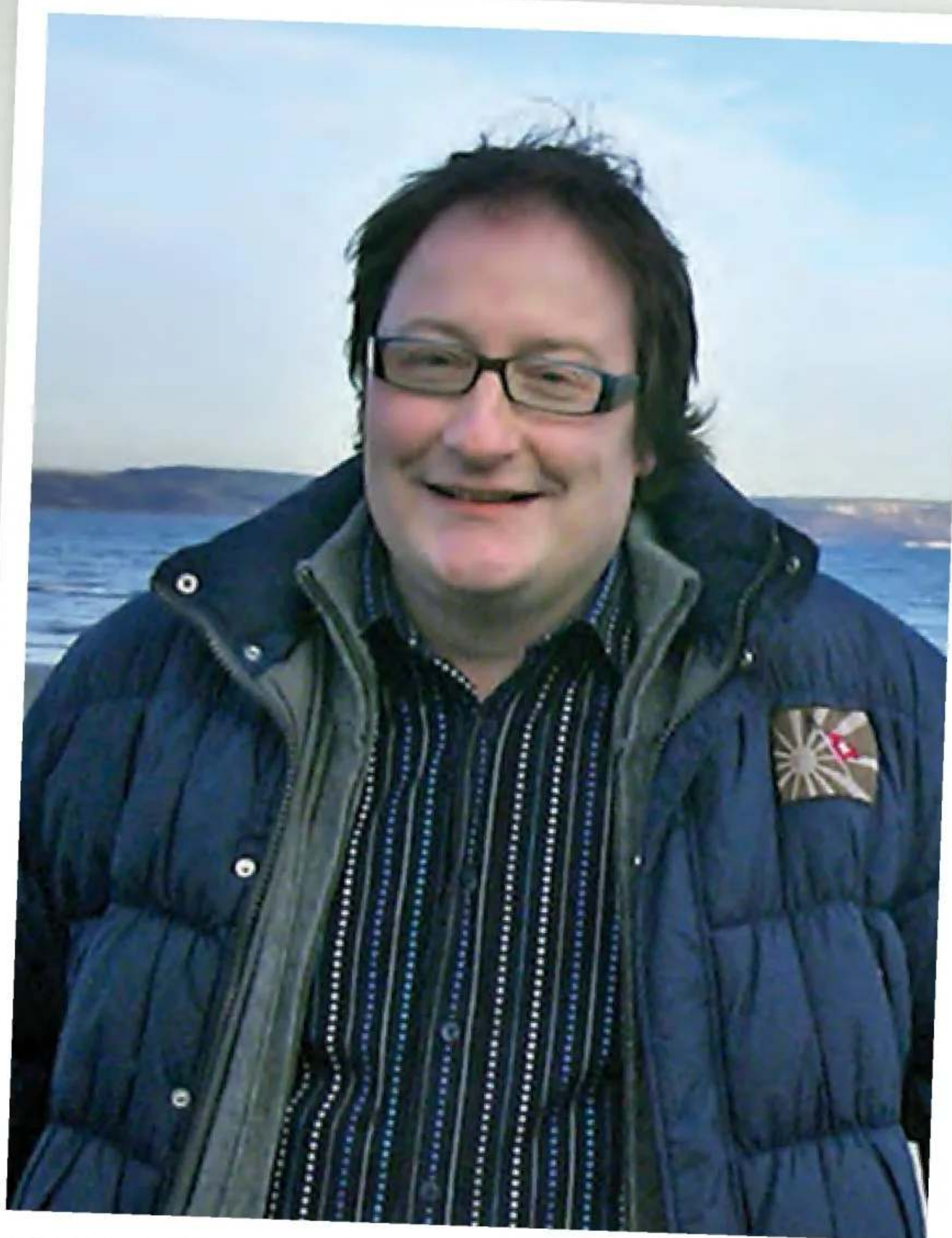
He became a fan of *Doctor Who* after seeing a repeat of *The Sea Devils* [1972 – see Volume 18] aged three. In 1985 he joined the *Doctor Who* Merseyside Local Group, and contributed to its *Megazine* and interviewed guests at events.

Infamously, along with other MLG members, he appeared on feedback show *Open Air* on 8 December 1986 to grill Pip and Jane Baker over a video link-up, criticising aspects of *The Trial of a Time Lord* [1986 – see Volume 42].

In summer 1988, Chibnall joined a young playwrights' festival with the Contact Theatre, Manchester. His plays *Victims* and *Now We Are Free* were performed at the Edinburgh Festival.

Below:

Chris Chibnall's first *Doctor Who* writing credit came with 2007's 42.



After gaining a first-class honours degree in drama from St Mary's University College, Twickenham, he next found himself archiving football footage at Sky/BSB and also floor managing some live coverage. Concerned at being typecast in sports, he took an MA in theatre and film at University of Sheffield.

Following this, he wrote for DGM, a theatre company producing touring 'jukebox' musicals, including his 1950s-based production *Tutti Frutti*.

He was simultaneously an administrator for the Complicite Theatre Group during 1996-9 and writer in residence with the GRiP Theatre Group at The Rose and Crown, Hampton Wick, writing *Best Daze* (1997), *Parental Guidance Advisory* (1998), *Quicksilver* (1999), and a play about homophobia in football, *Gaffer!* (1999).

He next took a writing attachment with the National Theatre, while further plays included *Kiss Me Like You Mean It* (2001,

Soho Theatre) and *Last Summer* (2004, Southwark Playhouse).

His first TV script was for Carlton's revived *Crossroads* (2001) and for the same company wrote James Bolam monologue *Stormin' Norman* (2001) for anthology *First Sign of Madness*. Bolam would star in Chibnall's next, high-profile TV project, BBC One Sunday night drama *Born and Bred* (2002-5). Having created the show, Chibnall was head writer on its first three series and executive-produced the fourth.

He wrote for Rik Mayall sitcom *All About George* (2005), then two episodes of BBC Wales' time-travelling cop show *Life on Mars* (2006/7). Producer Julie Gardner's involvement led Chibnall to *Torchwood*, becoming head writer and co-producer on its first two seasons (2006-8).

Chibnall came across to *Doctor Who* with scripts for 42 [2007 – see Volume 55], *Cold Blood/The Hungry Earth, Dinosaurs on a Spaceship* and *The Power of Three* [both 2012 – see Volume 71]. He also provided red-button/online minisodes *Pond Life* (2012); similar coda *PS* was unmade except as an online storyboard animatic.

He left *Torchwood* to become head writer on the UK version of *Law and Order* (2009), then showrunner on Starz' Arthurian fantasy *Camelot* (2011) (notably Chibnall had previously helped develop BBC's *Merlin* in 2005).

He scripted two true story BBC films; *United* (2011), starring David Tennant, and *The Great Train Robbery* (2013).

It was his ITV/Kudos crime mystery *Broadchurch* (2013/15/17), also starring David Tennant, which made Chibnall a television name when it became 2013's highest-rated drama. It spawned two sequel runs and US and French remakes.

Amid *Broadchurch* duties he also wrote play *Worst Wedding Ever* (2014, Salisbury



Left:

Chris Chibnall became head writer on *Torchwood*.

Playhouse) and storylined comedy mystery serial *Who Shot Simon Cowell?* for *Ant & Dec's Saturday Night Takeaway* (2016).

Chibnall was invited in summer 2015 to become the new showrunner of *Doctor Who*. Committed to the third and final series of *Broadchurch*, he resisted "for a very long time" but, as he admitted to RTS journal *Television* in 2017: "I finally said yes because I love the show to my bones." Steven Moffat's departure and Chibnall's appointment were announced simultaneously on 23 January 2016.

Having promised "risk and boldness", he cast Jodie Whittaker, previously a *Broadchurch* regular, as the Thirteenth Doctor. Revealed 16 July 2017, this attracted massive media coverage and debate. Chibnall's era officially began with the closing moments of *Twice Upon a Time* [2017].

He said to *Starburst's* JR Southall in 2013: "I love nipping in and doing a *Doctor Who*, but I love that I don't have to run it, frankly! I love that that's Steven's problem!" From 2018, the 'problem' was Chibnall's at last.

He married Madeline (née Joinson) in June 2002, and in 2003 moved from London to Bridport, Dorset, later the setting of *Broadchurch*. They have two sons, Cal (born 2003) and Aidan (born 2006). ■



VINCENT AND THE DOCTOR

➤ STORY 210

When visiting the Musée d'Orsay in Paris in 2010, the Doctor notices an ominous face sneering in the window of Vincent van Gogh's *The Church at Auvers* painting. Suspecting something evil, the Doctor and Amy travel back to 1890 to meet the artist himself.



VINCENT AND THE DOCTOR

'THIS EPISODE PAINTS
VINCENT AS A
TRULY INSPIRATIONAL
HUMAN BEING.'

Introduction

Mental health issues had come up in *Doctor Who* before – but they'd never really been dealt with in a very sophisticated way. Many of the series' villains where labelled as 'mad' simply as an easy explanation for their evil intentions. The archetypal 'mad professor' is perhaps Zaroff from *The Underwater Menace* [1967 – see Volume 9]. The effect of the Box of Jhana (*Kinda* [1982 – see Volume 34]) or the Untempered Schism (*The Sound of Drums* [2007 – see Volume 56]) presented mental illness as something spooky or mystical. In contrast, *Vincent and the Doctor* gave us a very down-to-earth perspective on van Gogh's depression. Here it was one of our heroes who was suffering. It wasn't an excuse for unforgivable behaviour, or the result of some kind of alien curse.

The episode explored how there aren't always easy solutions to life's problems. *The Face of Evil* [1977 – see Volume 26] featured a computer with a split personality that

was simply cured by switching him off and on again. Here, despite Amy's attempt to help the troubled artist, he eventually took his own life.

Suicide was another issue that previously had been little more than a convenient plot device. Most often it was either a noble act of sacrifice by one of our heroes, or something villains would resort to when defeated.

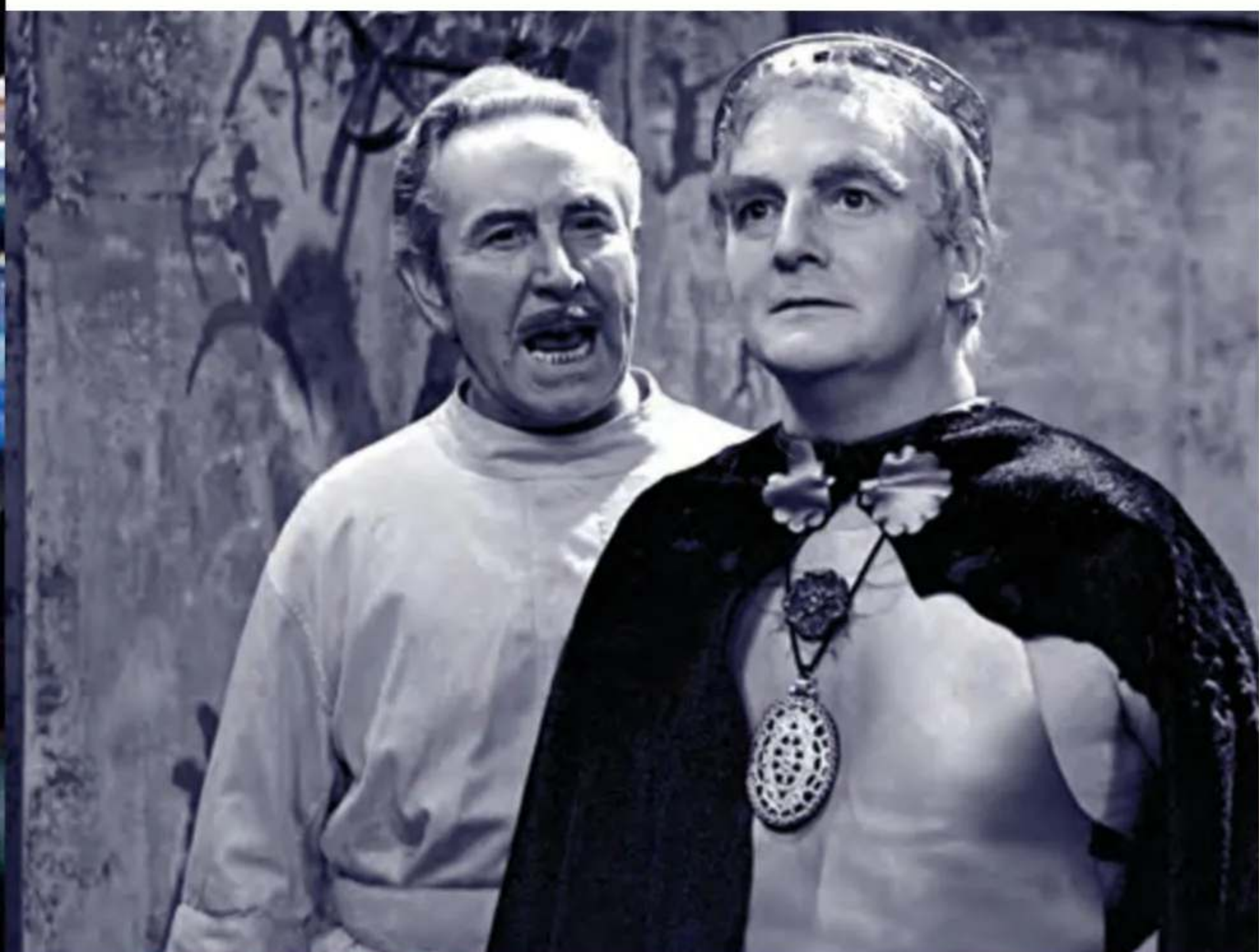
It's unusual for *Doctor Who* to consider these serious issues, but in this instance it works well with the more traditional elements of the story. The monster is invisible – a frightening creature that can only be seen by Vincent. Like Vincent's own demons, the monster is one that others struggled to comprehend.

It's called the Krafayis – a brutal, scavenging creature left behind by its pack. Its invisibility is the perfect defence, allowing it to remain undetected. In some respects it is similar to the Visians from *The Daleks' Master Plan* [1965/6 – see Volume 6] – another race of vicious, invisible creatures. And according to the novelisation of the story they share some physical similarities with the Krafayis. Not all invisible aliens that featured in *Doctor Who* are dangerous, however – some are benign, such as the Refusians in *The Ark* [1966 – see Volume 7] and the Spiridons from *Planet of the Daleks* [1973 – see Volume 20].

Vincent sympathises with the monster he meets – realising that it was scared and that is why it lashed out. There may not be a happy ending for the artist but this episode paints him as a truly inspirational human being. ■

Left:

Mad Professor Zaroff and Thous in 1967's *The Underwater Menace*.



STORY

Something moves through a wheat field. The moment is captured by Vincent van Gogh – and the painting now hangs in the Musée d'Orsay.

The Doctor and Amy admire it, and listen as an art historian, Dr Black, explains that van Gogh only sold one painting in his lifetime. The Doctor spots something amiss in the painting *The Church at Auvers*; a shape in a window. [1] He asks Black when it was painted, and is told it was in June 1890, just before van Gogh killed himself.

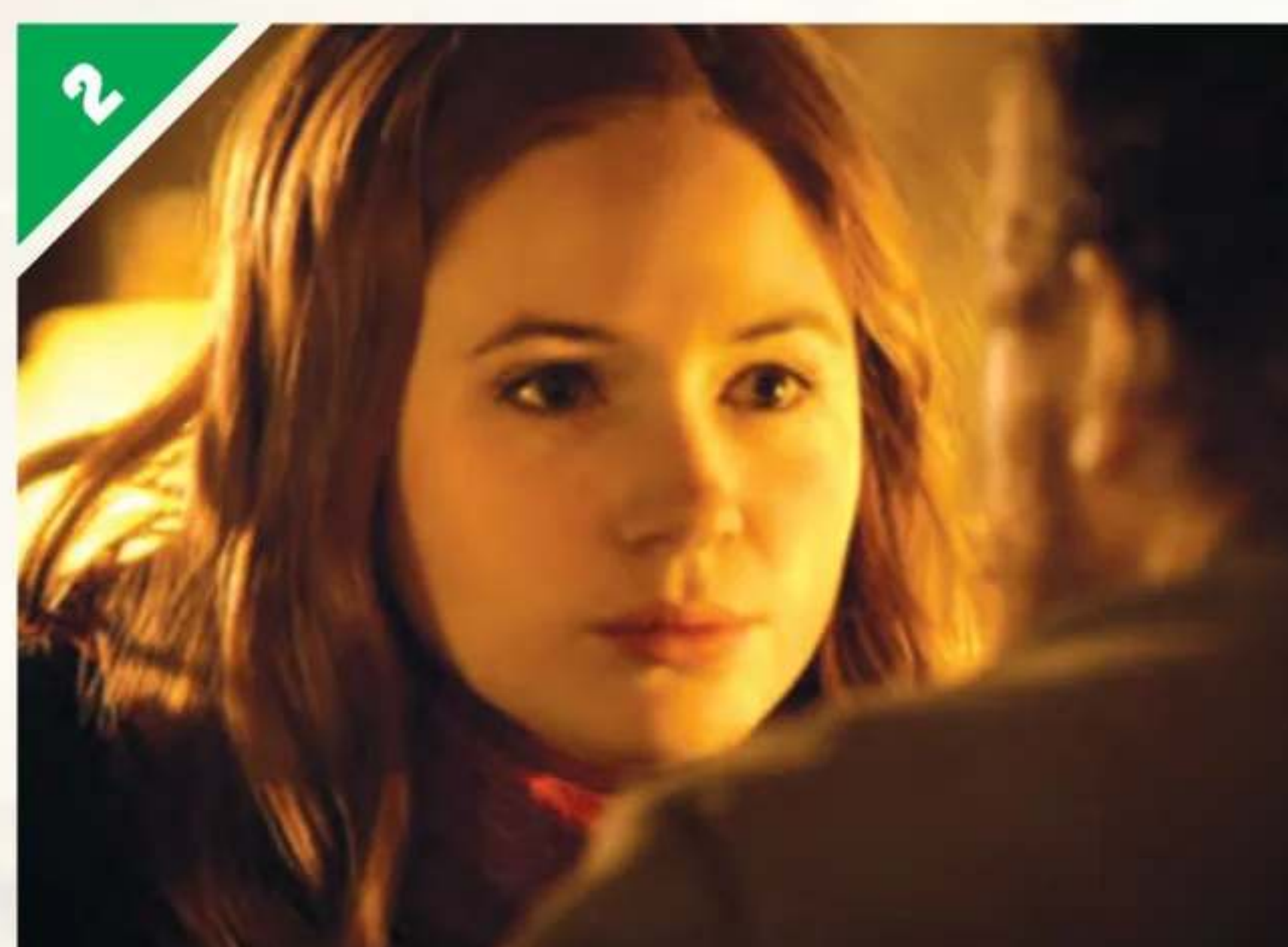
The Doctor lands the TARDIS in the village of Arles in 1890. They find a café that Vincent painted and watch as the manager throws the artist out for trying to pay for a drink with a painting. Amy asks for a bottle of wine and shares it with Vincent and the Doctor; Vincent flirts with her. [2]

A scream comes from outside. The Doctor, Amy and Vincent rush out – and see that one of the villagers, Giselle, has been murdered. The villagers throw stones at Vincent and the Doctor and Amy take him home.

His room is full of unsold paintings. Vincent explains to them that he feels that nature is shouting at him to capture its mystery. [3]

Amy goes outside and is attacked by something in the dark. It is invisible, but Vincent can see it and fends it off with a pitchfork. [4]

Vincent draws a sketch of the creature which the Doctor then takes back to the TARDIS. In the TARDIS, he digs out a gadget for identifying alien races but the sketch isn't accurate enough, so the Doctor takes the gadget outside. It identifies the creature as a Krafayis – because it is right behind him! [5] The Doctor runs and ducks behind a corner until the creature goes away.





He returns to Vincent's lodgings, where Amy has brightened things up with sunflowers. The Doctor then tells them about the Krafayis; a space-travelling scavenger. The Doctor suggests that Vincent should paint the church at Auvers, but Vincent has a depressive episode and begs to be left alone. [6]

A while later, Vincent recovers and they walk to Auvers together. Vincent senses that Amy is sad because she has lost someone. [7]

They arrive at the church and Vincent starts painting it. It grows dark, then Vincent spots the Krafayis at a window. The Doctor goes in alone and the creature smashes his gadget. Amy and the Doctor run in and they hide together in a confession booth. [8] The creature attacks again, so they flee to the crypt. The Krafayis bursts in and skewers itself on Vincent's easel. Vincent realises it was only lashing out because it was frightened. [9]

The Doctor, Vincent and Amy go outside and lie on the grass. They see the night sky as Vincent sees it, a mass of swirling colour. [10]

The Doctor and Amy invite Vincent to come with them in the TARDIS. They take him to Paris in 2010, to the Musée d'Orsay, and the room lined with his paintings. Black is still there, and the Doctor asks him for his personal opinion of van Gogh. Vincent listens as Black describes him as the greatest artist who ever lived, bursts into tears and hugs him. [11]

The Doctor and Amy take Vincent back to Arles. Vincent says he feels like a different man. Amy asks the Doctor to take her back to 2010 to see all the new paintings Vincent will have painted – only to find that Vincent still committed suicide in 1890. The Doctor points out two small changes; there's no Krafayis in *The Church at Auvers*, and one of Vincent's sunflower paintings is dedicated 'For Amy'. [12]



Pre-production

Above:

Amy and the Doctor assist Vincent van Gogh with his artwork.

I'd been thinking about a story of this sort about van Gogh for a lot of years in various contexts, but – who knows – maybe Steven Moffat travelled back in time and planted it in my mind 15 years ago, to bear fruit in this new version of the show,” quipped writer Richard Curtis to *Doctor Who Magazine*.

Although he had never worked on *Doctor Who* before, Richard Curtis had a considerable writing career behind him. Born in New Zealand, he had studied at Oxford University and started writing comedy material which led to working

with Rowan Atkinson on *The Black Adder* (and its sequels) plus television series like *The Vicar of Dibley* and popular films such as *Four Weddings and a Funeral*, *Notting Hill* and *Love Actually*. His only previous brush with *Doctor Who* had been in 1999 when, as part of *Comic Relief* – of which he was a founder – Steven Moffat had crafted the *Doctor Who* comedic homage *The Curse of Fatal Death* on which Curtis was an executive producer.

“Steven Moffat is married to a girl called Sue Vertue who produced *Comic Relief* with me,” explained Curtis in *The Guardian*. “We did a *Doctor Who* parody in 1999, and



Steven wrote it because he was a fan. So Steven now, a decade later, took over *Doctor Who* – he remembered that he owed me a favour or I owed him a favour – and asked me to do it.” On *Doctor Who Confidential*, Moffat himself recalled, “I kept bumping into Richard at various things. Once, drunkenly, I said, ‘Please come and write a *Doctor Who*.’ Really he never exhibited the slightest interest in it.”

Christmas Day 2008 was the turning point for Curtis’ involvement. Curtis, his partner Emma Freud and his family lived next door to actor David Morrissey, his wife Esther Freud (Emma’s cousin and

one-time actress in *Attack of the Cybermen* [1985 – see Volume 40]) and their family – and David had guested in *The Next Doctor* [2008 – see Volume 60]. “We watched a *Doctor Who* Christmas Special that David Morrissey was in. He lives next door to us, so after the Special – which we all watched together – my kids said, ‘Right, your turn,’” explained Curtis to *BBC News*. One of Curtis’ sons asked if his father could do something on *Doctor Who*, and his 13-year-old daughter Scarlett pointed out that he had always promised to write a children’s movie while they were young. Although he wanted to write something to please his children, Curtis admitted in *Radio Times* that “I wasn’t very dedicated [to *Doctor Who*]. I seem to remember I liked the Master more than the Doctor, strangely enough.” However, of the more recent stories, he had very much admired Steven Moffat’s story *Blink* [2007 – see Volume 56].

Vincent van Gogh

Curtis soon settled on a theme to suggest to Moffat – a story built around the later years of the famous nineteenth-century Dutch artist Vincent van Gogh whose talent had never been recognised in his own lifetime. This highly emotive artist lacked self-confidence. His first major works appeared in 1885, following which he studied in Paris from March 1886 and went to Arles from February 1888 when his depression became more severe. This led to him committing himself into an asylum at Saint-Remy in April 1889. By May 1890 he seemed better, and went to live in Auvers-sur-Oise outside Paris under care of Dr Paul Gachet. However, his depressive episodes became more pronounced; on 27 July 1890, he shot himself in the chest with

Connections: On display

► The Van Gogh exhibition attended by the Doctor and Amy in 2010 is held in the Musée d'Orsay, a museum on the left bank of the Seine in Paris; a former railway station, it opened in 1986. The gallery has a collection of over 20 van Gogh paintings, including *The Church at Auvers*,

Portrait of Dr Gachet and *Bedroom in Arles*.



a revolver, and died from his wounds two days later.

The writer found van Gogh to be “the most accessible artist”, telling the *Radio Times*, “With van Gogh, you can feel him painting the pictures, in the way you can’t with any other painter. You can feel him dragging his brush across the canvas – it’s so passionate and energetic. And human.” Also, the idea of mental illness affecting a person’s creativity fascinated Curtis, and he told *Doctor Who Confidential*, “I’ve been to the Musée d’Orsay a lot

and seen [van Gogh’s] paintings. I’m also interested in depression and the price you pay for that.” He explained in *Doctor Who Magazine*, “I am immensely interested in van Gogh for two particular reasons. One, this amazing fact of his lack of success while he was alive... And then I’m gripped by the idea that someone who was in so much mental pain could produce works of such radiant beauty.” Speaking to the press, Curtis noted, “I’m terrifically moved by the life and fate of van Gogh. He’s probably the single great artist in all formats who received no praise whatsoever for his work. So it was that thought which initially made me want to see whether or not we could use time travel to put that right, which was the initial inspiration for writing the episode.” The writer saw the time-travelling Doctor as the one person who could possibly have made van Gogh happy. “Sometimes you do just love the idea that you could go back in time and change things,” commented Curtis to *The Sun* as he again dabbled with time travel as he had done comedically in the 1999 film *Blackadder: Back & Forth*.

Shortly after Christmas, Steven Moffat was in Kew Gardens when he got a text from Curtis suggesting “a story about van Gogh and depression”. “I thought, ‘Really? 7 o’clock Saturday night?’” admitted Moffat who didn’t initially see the artist’s suicidal depression as being a perfect subject for *Doctor Who*. However, Curtis came in and pitched his idea; “I loved it!” declared the showrunner.

“It was wonderful that Steven and the producers never for one moment asked me to fit into format,” commented Curtis to *Doctor Who Magazine* regarding the element of mental illness. “Episode 10 tackles a problem and a situation more heartbreaking than we’ve ever encountered before,” agreed Moffat when discussing this aspect on *Doctor Who Confidential*, aware the story concerned the Doctor meeting somebody he knew that he could not save. “I think in those moments when *Doctor Who* does discuss the real world, we have to be incredibly careful, because we have a hero who is an absolute paradigm of wisdom, gentleness and kindness. So you have to be right,” he said, and noted, “if

Right:

Matt Smith chats to writer Richard Curtis while on location for Curtis’ episode *Vincent and the Doctor*.





you want to make something acceptable, appealing and interesting to children, you simply have to write it better and clearer and simpler.”

“Before I started to write it, me and my kids went to the Musée d’Orsay and we looked at all the paintings. And I said I want a monster to appear in one of those paintings,” explained Curtis on *Doctor Who Confidential*. It was Scarlett who selected *The Church at Auvers* – one of van Gogh’s final works from early June 1890 – as the famous image in which a creature would appear at the window, and be spotted by the Doctor in a present day art gallery. The writing process became a family project; the Curtis family returned from their visit to Paris with posters and postcards of van Gogh’s works to place around their London home. Taking his research very seriously, Curtis also read a long biography of the artist and all the published letters, as well as watching the 1956 movie *Lust for Life* based on a 1934 biographical novel about the artist. He took the decision that he would depict the iconic legend of van Gogh in a manner that would not tarnish the esteem of the real person. Consequently he would take certain liberties with real history, and commented to *Confidential*, “I wanted to be true to the spirit of the man, but if you’re obsessed

by the details then you’re not likely to write the monster bit.” One early decision was that there would be no reference to van Gogh supposedly having cut off one of his ears; this had recently become a controversial area with suggestions that this act may have been performed by fellow artist Paul Gauguin.

“I came up with the story and knew what form I wanted it to take, but then I was given all sorts of instructions in terms of what was happening with the Doctor and with Amy,” explained Curtis to the press. “I was told very much that Amy’s in a peculiar position with reference to the state of her heart [after the death of Rory which she could not remember].” The writer enjoyed the fun of fitting in with a pre-existing series format which he had seldom experienced, telling BBC Radio 1’s *Newsbeat*, “It was very relaxing. I just love being taken on as a hired hand. Very relaxing. I must do it more.”

Metaphor for depression

“**D**uring the summer I was writing it, we had lots of prints of van Gogh paintings up round the house – and a board with index cards going through the plot, scene by scene – and both of my big kids came up with ideas,” Curtis told *Doctor Who Magazine*. Richard Curtis, his partner and their four children rented an old schoolhouse in Italy for a month. During the first week, Curtis made no progress at all, then in the second week he set up the spare bedroom as van Gogh’s *Bedroom in Arles*. Having worked out the plot, Curtis then wrote the script over the next fortnight; he watched classic episodes of *Doctor Who*

Left:

Amy enters van Gogh’s world.

Connections: Changing time

➤ Amy reminds the Doctor of his own words, that “time can be rewritten”, a concept that he had explained to her in *The Time of Angels/Flesh and Stone* [2010 – see Volume 64].



in the evenings and during the day worked on the script. “It was the most freedom I’ve ever felt,” he said on Radio 5 Live.

The focus of the story was very much van Gogh, while the fantasy element came from the monster which only the sensitive artist could see. “I have no visual imagination,” admitted Curtis at the BFI. The writer simply wrote the monster as a “scary” element and a metaphor for Vincent’s depression, with Steven Moffat suggesting that the creature could be invisible.

Curtis’ first drafts received feedback from the *Doctor Who* team. “I started off by over-writing [the Doctor] a little bit,” the writer told *BBC News*, “Steven Moffat came to me and said, ‘He doesn’t talk like that. He’s informal. He’s modern.’ So I’ve crushed it down, added in a few colloquialisms and it’s really fun.” By then, Curtis was able to view some of the early material recorded with Matt Smith and Karen Gillan as the Doctor and Amy. There were also concerns that the start of the script was too slow. “[Steven Moffat] said that the moment of the

Doctor meeting Vincent van Gogh was dull, and he said normally he would give people a note saying to make it more like what happens in Richard Curtis films where something cute happens when they meet. So he said even though it’s you, you have to do better,” the writer told *The Guardian*.

Richard’s script was placed in the tenth slot of the 2010 series, and would feature overseas shooting to bring nineteenth-century rural France to life along with the Venetian sequences in *The*

Vampires of Venice [2010 – see Volume 64]. Consequently, the van Gogh story would form part of a production block under producers Tracie Simpson and Patrick Schweitzer and director Jonny Campbell. “What we wanted to do here was recreate van Gogh’s world – the colour of that world and the excitement,” Campbell explained at the BFI. Some considerable time before the rest of the shoot, it was decided to take advantage of the summertime to record the opening shots of a wheat field at Penllyn Farm Estate at Pentre Meyrick near Cowbridge. Recording from 8am to 1pm on Thursday 20 August was referred to as Day 0 of what was vaguely planned at this stage as Block Four, but which would later become Block Five. Local artist Dominic Gubb was hired to play the hands of van Gogh in the creation of the July 1890 piece *Wheatfield with Crows*. Jonny Campbell used

Connections: Doctor who?

Two versions of the *Portrait of Dr Gachet* were painted in June 1890, the second of which is at the Musée d’Orsay. Paul-Ferdinand Gachet was the French physician who treated van Gogh in the last 10 weeks before the artist’s suicide, and as well as being a painter himself

was a supporter of the impressionist movement.



the camera crew from Block Two to record this sequence, before that team moved on to its main shoot the following day. *Blackadder creator's Who episode* announced Martin Phillips of *The Sun* on Tuesday 8 September, with the writer – who had been ‘sworn to secrecy about the plot’ – telling the paper, “There will be a monster. And a famous historical figure will battle the monster.” ‘Insiders’ had then told the tabloid that the ‘historical figure could be the scheming Sir Edmund Blackadder’. *BBC News* was soon carrying the story. A week later on Tuesday 15, *BBC News* entertainment correspondent Lizo Mzimba spoke to Curtis about the script which was due to start recording in November for broadcast in 2010. “Scary, funny and a bit touching,” was how the writer described his historical tale, adding that it had “slices of comedy in it” and that “because the

plot is so strong I can fool around and then frighten”. Curtis commented that he had been working on the chase sequence of the script that day.

“I was going to call it *Eyes That See the Darkness* which I think is a line from the Don McLean song [*Vincent* about van Gogh], but that was vetoed as so many of my best ideas are, by Steven ‘Fascist’ Moffat,” joked Richard Curtis in *The Guardian*. Moffat instead wanted a title which would inform viewers that the story was about van Gogh.

The title for the story was settled upon as *Vincent and the Doctor*. This was a play upon the 1990 biographical film drama *Vincent & Theo* which explored the relationship between van Gogh and his art dealer brother Theo.

Readthrough script

The readthrough version of the script – issued on Friday 20 November – had a few differences to the shooting script. Black originally compared van Gogh’s work to Shakespeare writing his greatest plays “over Christmas” and emphasised that the artist died “only 37 years old”. At the gallery, the Doctor got too close to *The Church at Auvers* and had to be asked by one of the guards to stand back; he commented, “Yeah, all right. No, nothing there, nothing there, nothing there...” Black also explained to the Doctor that van Gogh’s paintings could be dated so accurately “because van Gogh wrote to his family every day about every painting he made – so yes, I probably do know”. When the Doctor explained about the ability of artists such as van Gogh to see

Connections: Super cool

► The Doctor’s psychic paper comes in handy once more at the museum in Paris where the Doctor again remarks “bow ties are cool” to the similarly attired Dr Black, echoing both *The Eleventh Hour* [2010 – see Volume 63] and *Amy’s Choice* [2010 – see Volume 64].



Left:

Vincent, Amy and the Doctor are up against an invisible monster.



Connections: Yellow house

► In the script, van Gogh's home is named as the Yellow House, where he had rented four rooms at Place Lamartine in Arles in May 1888 and roomed with artist Paul Gauguin. This was also the subject of one of his September 1888 oil paintings. The house's bedroom was seen in the artist's *Bedroom in Arles*, a room at the Yellow House

Painted three times in October 1888 and September 1889.



"stuff THAT'S ACTUALLY THERE", he added this was "the sort of stuff usually only Time Lords have to deal with. I have, as you know, been around a bit and I've met some of these guys in the flesh."

The end of the scene where the townsfolk turned on Vincent was different; originally, Amy shouted, "Stop it, he didn't do anything, leave him!" while the Doctor grabbed the hands of both Vincent and his companion and said, "Let's get out of here!" Walking out of the village, Amy asked Vincent, "But why were they accusing you?"

You obviously didn't have anything to do with it."

After van Gogh went to check on Amy in her bedroom, he returned and told the Doctor, "She's not there." "Okay, forgive me for being paranoid..." began the Doctor. "I can forgive anyone that..." said Vincent. "But after what happened to that girl earlier, I don't like the idea of Amy being out of my sight," continued the Doctor. "You're right," said Vincent, handing the Doctor a lamp, "take this." In this version of the script, the creature in the yard outside was described as 'horrible – sinewy, nasty, like a muscular, horrific, strong, very sick human... Just a fast moving flash frame... it is all fragmentary impressions, flashes, tiny glimpses, nothing coherent, just fearful detail.'

When the Doctor insisted that Vincent drew what he saw, van Gogh observed, "You're a merciless man." "We're dealing with a merciless enemy," replied the Doctor. "Very well," agreed the artist,

then asking, "You are real, aren't you? This isn't me going completely mad once and for all?" "No – we're real," agreed the Doctor, "absolutely – flesh and blood – well, she's flesh and blood – I'm rather more complicated than that. But no – I personally wish you were imagining all this – but you're not." At the end of the scene when the Doctor headed out, he returned to say, "And you should both get some shut-eye while I'm gone." "What about you?" asked Vincent, "You must sleep as well..." "No thanks," said the Doctor, "sleep's not a concept that's ever really grabbed me. Bit boring."

The Crafa'yis creature

After the Doctor entered with a simple breakfast for Vincent, he was soon tucking in and Amy arrived at the door, saying, "Why don't you come out here, so I don't feel completely left out. I am, after all, the one who was nearly murdered last night." "Well, no, in the end, I think we all were, weren't we?" observed the Doctor.

Right:

The painter sets to work.



'THE CREATURE WAS ORIGINALLY CALLED
THE CRAFAYIS AND THE DOCTOR
INDICATED THAT THEY WERE ONLY
KNOWN FOR "KILLING AND EATING".'



Above:
A glimpse into
the future
for Vincent.

Right:
Vincent
experiences
the wonders of
the TARDIS.

The creature was originally called the Crafayis and the Doctor indicated that they were only known for “killing and eating”. In the church, after Vincent had killed the creature by accident with the easel, the Doctor comforted him: “I know. I know. Death is always the worst outcome. But this time it was really a case of him or us.” The Doctor then recalled the nursery book in which he had read about the creature: “A pair of them, both blind, rampaging around the country killing everyone that crossed their paths.” “How did it end?” asked Amy. “Unfortunately, that, I don’t know,” admitted the Doctor. “Too scared ever to finish it. At least we got lucky and there was only one of them.” “Well, Doctor, you say that...” said Vincent, as he saw another monster – twice the size of the first one – enter the church. “What?” asked the Doctor. “Another. Bigger,” explained the artist. “Then ssh,” hissed the Doctor, “don’t say a word!” The trio headed for the wall, trying to get past the creature unnoticed. The creature seemed to step forward, but they made it to the door, about to escape when the Doctor wondered, “Wait. What’s going on?” “It’s

heading towards the other one,” explained van Gogh, “It’s slowing down. It’s bending.” In a series of quick images, the creature picked up the easel and plunged it into its own heart. “The loneliness,” ruminated van Gogh, “He couldn’t bear the thought of it. He took his own life, rather than forever to be alone.”

The Doctor and Amy originally had their idea to take van Gogh to 2010 when they were arriving back at the TARDIS in the village. The Doctor told Amy, “I’ll be back... Oh, and spruce her up a bit before we leave, will you...” He indicated that somebody had stuck posters for a circus or dance hall over the TARDIS. The Doctor then returned to Vincent’s, knocked on the door, and told Vincent there was something he wanted to show him.

Inside the TARDIS, Vincent asked the Doctor of his ship, “And what do you do on it?” “Well, we travel around – problem solving – I suppose you could say,” explained the Time Lord. “And problem causing,” added Amy. “Yes, sometimes, we do throw the odd spanner in the odd works,” admitted the Doctor. “Is it dangerous?” asked van Gogh. “Well, no one’s died yet, far as I know,” quipped





Amy. The Doctor glanced at her, somberly, adding, “We do sometimes pay prices.” Vincent’s comment that he was weeping “tears of joy” was inspired by Curtis’ viewing of the 2007 documentary film *Elle s’appelle Sabine* made by French actress Sandrine Bonnaire about her autistic sister Sabine.

Tony Curran

Dropping Vincent off at the olive grove after their visit to the future, van Gogh told them, “To try to thank you enough would be absurd.” “You don’t have to,” said Amy, kissing him, “you can’t believe how boring art was til Vincent van Gogh came along.” “It’s funny,” the artist remarked, “when we first met – and you said you were a doctor – I was sceptical. And then you said you weren’t ‘that kind of a doctor.’”

“We can’t make Vincent better by just telling him how well things will turn out

in a hundred years,” the Doctor told Amy in the TARDIS as they returned to 2010, “Depression is a very tough enemy – my bet is he’ll still take his wonderful life as he took it all those years ago... But look – I may be wrong.” “You are wrong,” assured Amy. “I’ve been wrong before...” agreed the Doctor.

Along with *The Vampires of Venice*, the readthrough for *Vincent and the Doctor* was held on *Doctor Who*’s anniversary, Monday 23 November. The main guest star was Glasgow-born actor Tony Curran – now based in Los Angeles – who had found fame in the BBC drama *This Life*. Since then he had featured in US series such as *Ultimate Force* and *Gemini Division* as well as movies like *The League of Extraordinary Gentlemen*. Curtis was delighted to hear

Above:

Vincent shares a rare smile with his new friends.

Connections: Painted over

▶ The canvas which Vincent paints over to show the Doctor the creature he has seen was suggested in the script as being ‘a familiar themed painting – irises perhaps’; one of van Gogh’s most famous paintings was *Irises* from 1890.



VINCENT AND THE DOCTOR

STORY 210

Connections: Sunflowers

► Amy choose sunflowers to decorate the courtyard; these were one of van Gogh's common subjects, first of all in a series of pieces painted in Paris in 1887 and then again in Arles in August 1888 and January 1889.



that Curran would play van Gogh, having admired him in the 2006 movie *Red Road*. The team was amazed at how closely Curran resembled the self-portraits of van Gogh, and the actor – who already admired the artist's work – had an even greater admiration once he had read Vincent's letters in preparation for the role. "I was pleasantly surprised and a little scared to be

perfectly honest. He's an incredibly iconic figure. It was definitely something I wanted to be part of," explained Curran, who discussed the sensitive artist on the phone with Richard Curtis. It was also decided that the actor would retain his own Scots accent as the Dutch artist. "Karen and I call him the Curranosaurus as we think he's the coolest guy ever!" Matt Smith commented in *Doctor Who Adventures*.

"We were very lucky to get Bill Nighy to play the part of Dr Black. He's someone you pay attention to, and that was what we needed," explained Jonny Campbell on *Doctor Who Confidential*. Recording the uncredited cameo as the museum authority on van Gogh was the award-winning Nighy, whose television credits included *Agony*, *The Last Place on Earth*, *Making News*, *The Men's Room*, *Auf Wiedersehen*, *Pet* and *State of Play* as well as movies such as *Underworld*, *Pirates of the Caribbean* and the Richard Curtis movies *Love Actually* and *The Boat That Rocked*. Indeed, Bill had

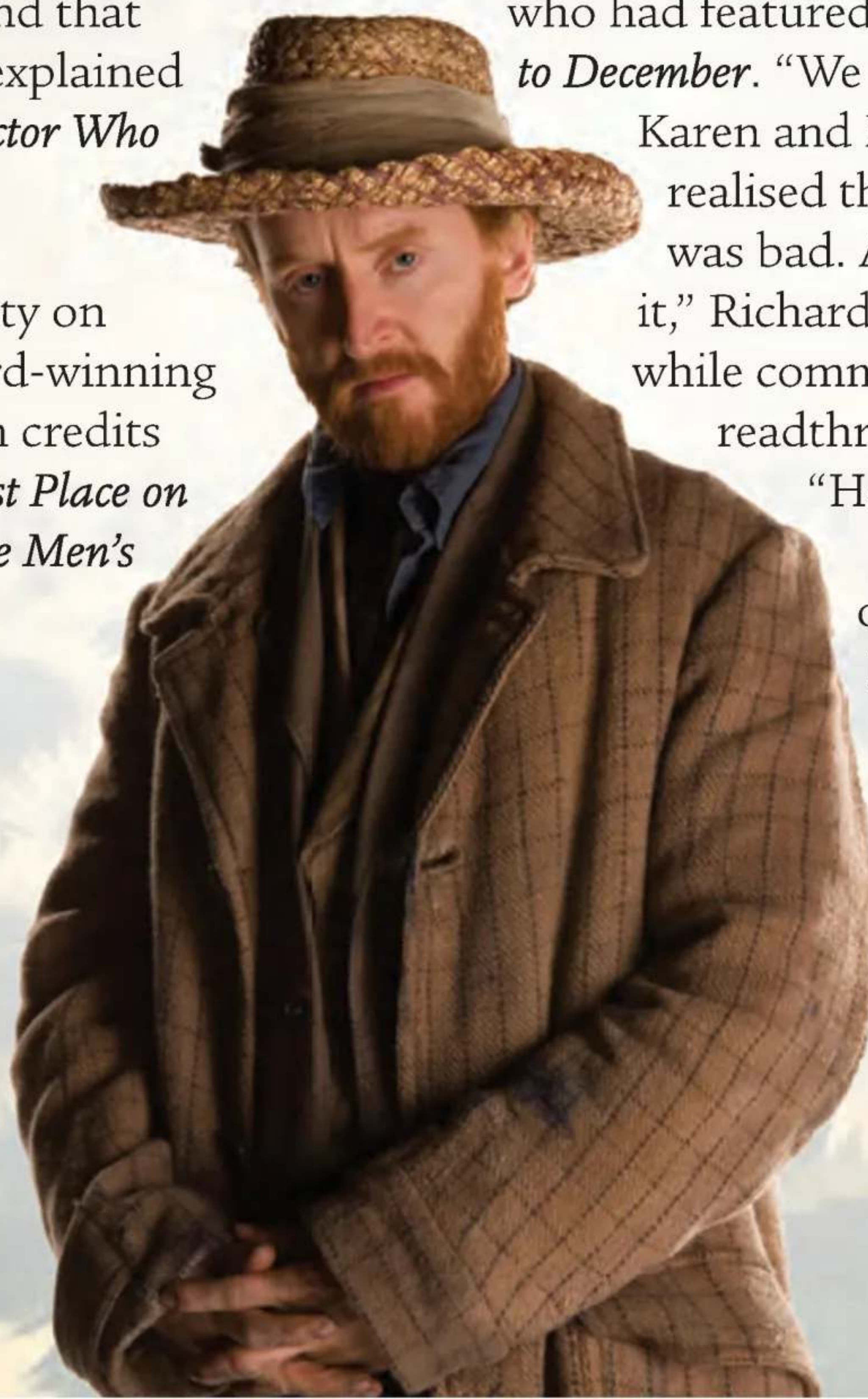
Right:

Tony Curran closely resembled the self-portraits of van Gogh.



even been announced as being cast as the new Doctor in early editions of the *Daily Mail* on 20 March 2004. Also in the cast as Madame Vernet was Chrissie Cotterill who had featured in the BBC sitcom *May to December*. "We had a readthrough with Karen and Matt and I suddenly realised they were right and it was bad. And then I rewrote it," Richard Curtis told the press, while commenting of Matt Smith's readthrough on *Newsbeat*, "He's fantastic."

In the stage directions of the shooting script, Professor (later Dr) Black was 'a distinguished, passionate, van Gogh expert'. The Doctor's contraption was described as 'a mixture between a weird





breastplate, an Apple Mac and a wing mirror' and originally it produced five pictures of him, rather than just two. When the unseen claw sliced into the confessional where the Doctor and Amy were hiding, the stage directions described it as 'like *The Shining* with an invisible axe'. This was in reference to the 1980 horror film during which the disturbed Jack Torrance smashed his way through a hotel door with a fire axe. Similarly, when the Doctor entered the church, the stage directions indicated that the atmosphere should be 'scary'.

Musical direction

The script specified that for the sequence of Vincent attending his own exhibition, the music *Chances* by Athlete should be heard, at first playing on a boogie box when the TARDIS arrived in Paris, 2010. This song by the English indie rock band had featured on their second

album, *Tourist*, released in January 2005. For the Doctor and Amy's later return to the gallery, the script directions suggested more music: 'Vincent or Everlasting Arms by Mike Scott'. These suggestions were the 1971 song by American singer-songwriter Don McLean (who had written it in tribute to van Gogh, referencing *The Starry Night*) and a track from Scots songwriter Mike Scott's final solo album, *Still Burning*, released in 1997. The script also suggested that on entering the Musée d'Orsay, the Doctor, Amy and Vincent could pass the work of three of Vincent's contemporaries: French post-impressionist painter Georges Seurat, Vincent's one-time friend Paul Gauguin and a founder of French impressionist painting, Claude Monet.

In terms of the narrative chronology given in the script, the painting of the wheat field was set on Day X (presumably July 1890, shortly before van Gogh's death). The narrative opened on Day 1 with the Doctor and Amy in Paris in 2010, and then shifted to Night 1 as the TARDIS arrived in the French village (apparently on 1 June 1890), with the Doctor later returning to his vessel. He emerged at dawn on Day 2 (ie 2 June) and returned to the Yellow House with Amy early that morning. In the afternoon, the Doctor's party arrived at the church in Auvers, with Vincent painting through to Night 2, during which the Krafayis died, and concluded with Vincent sharing his view of the night sky with the Doctor and Amy. The Doctor and Amy planned to depart at dawn on Day 3 (3 June), but took Vincent briefly to see his work being celebrated in Paris, 2010, before returning him home. ■

Left:

The TARDIS team visits Auvers-sur-Oise in France in 1890.

Connections: Alternative vision

► The Doctor makes reference to the eighteenth-century English portrait and landscape painter Sir Thomas Gainsborough, whose style and vision would not have afforded him the same perspective as van Gogh.



VINCENT AND THE DOCTOR

STORY 210

'WORK BEGAN OUTDOORS WITH THE SEQUENCES OF VINCENT STARTING TO PAINT THE CHURCH AT AUVERS.'

Production

The first day of the new block – Tuesday 24 November – ran from 11.30am to 10.30pm and found the crews of *Doctor Who* and *Doctor Who Confidential* at Llandaff Cathedral in the village of Llandaff in Cardiff. While the village had been used recently as Leadworth in *The Eleventh Hour* [2010 – see Volume 63], the twelfth-century building itself had featured in *Human Nature/The Family of Blood* [2007 – see Volume 56] recorded in November/

December 2006. The only cast required were Matt Smith, Karen Gillan and Tony Curran. Work began outdoors with the sequence of Vincent starting to paint *The Church at Auvers* and then seeing the monster, with Amy and the artist rushing to the Doctor's aid. Working around evensong between 6pm and 6.30pm, the team recorded into the night with some of the attack scenes where the Doctor encountered the Krafayis and was joined in battle by his friends. Real SFX was present

to simulate the unseen monster in the action material. Richard Curtis was also in attendance, accompanied by his personal assistant Martha Freud – a noted furniture designer and also his partner’s niece.

The writer was also present at Upper Boat on Wednesday 25 November when – after location work on *The Vampires of Venice* had been undertaken – the sequence of the Doctor discovering that he was up against a Krafayis was recorded on the TARDIS interior set, with *Doctor Who Confidential* again present. Photographs of the Doctor’s first two incarnations – as played by William Hartnell in *The Celestial Toymaker* [1966 – see Volume 7] and Patrick Troughton in *The War Games* [1969 – see Volume 14] – were used for the TARDIS printouts of the Doctor’s own identity. The Doctor’s recognition device was created by Peter McKinstry.

National Museum of Wales

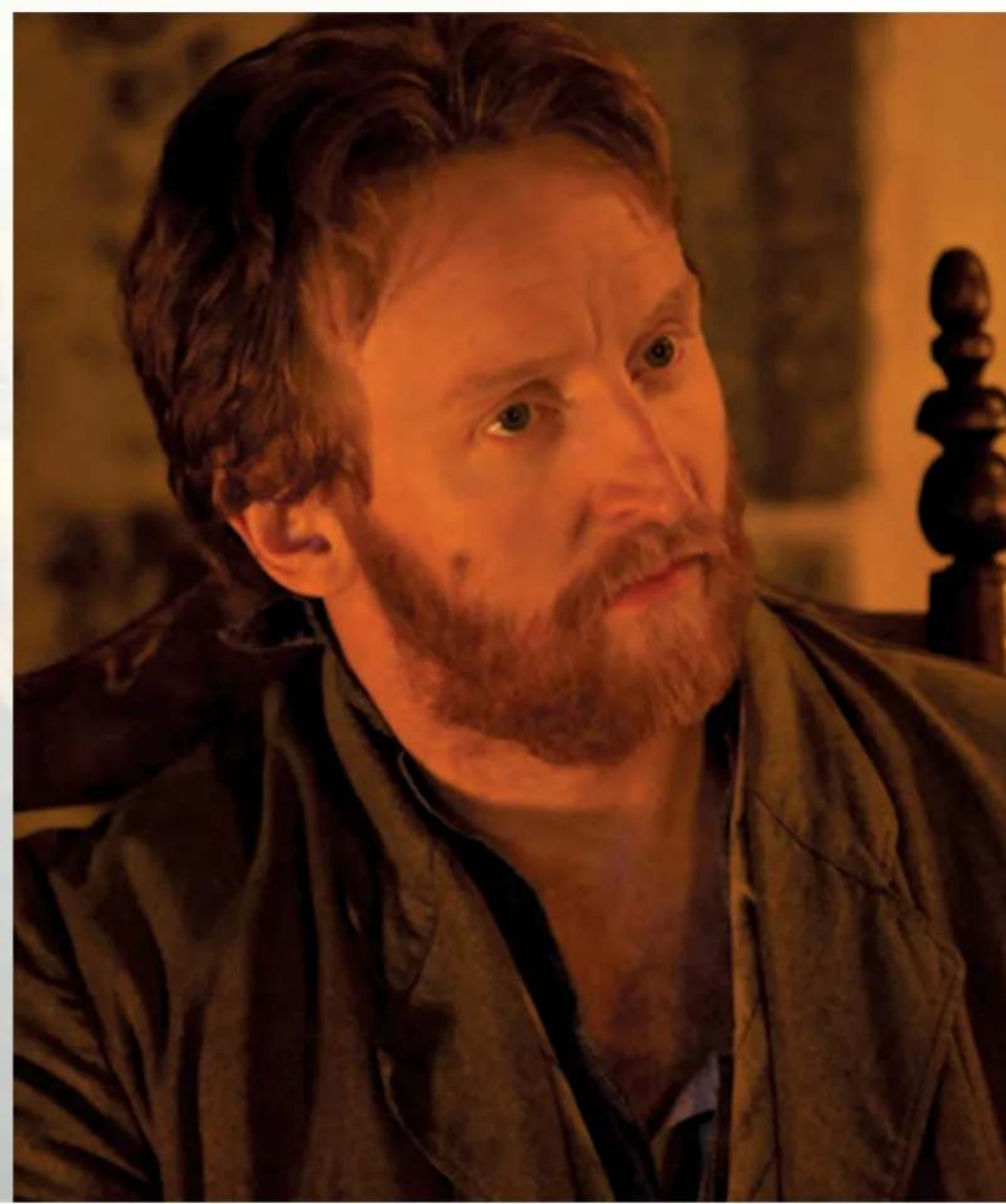
Richard Curtis’ revised shooting script for *Vincent and the Doctor* was issued on Thursday 26 November. The remaining TARDIS scenes with Smith, Gillan and Curran were recorded from 9am to 8pm, with Curtis joined by his family. A party from BBC Worldwide also visited the TARDIS set during lunchtime.

The first week of work concluded with a trip to the National Museum of Wales in Cardiff on Friday 28 November, Karen Gillan’s 22nd birthday. As well as featuring in *Torchwood* and *The Sarah Jane Adventures*, the museum had helped *Doctor Who* out with location work on numerous occasions since the recording of *Dalek* [2005 – see Volume 49] in October 2004. It had featured in *The Lazarus Experiment* [2007 – see Volume 55], *Voyage of the Damned* [2007 – see Volume 57] and – at the start of the year – in *Planet of the Dead* [2009 –

see Volume 61]. *Doctor Who Confidential* was on duty again, and one of the exhibition areas had been transformed into the Vincent van Gogh gallery with replicas of numerous famous pieces – some hired from Spillers – including *The Starry Night*, *Bedroom in Arles*, *Wheatfield with Cypress*, *Lullaby: Madame Augustine Roulin Rocking a Cradle*, *Country Road in Provence by Night*, *Wheatfield Under Thunderclouds*, *Yellow House*, *Noon: Rest from Work*, *Portrait of Dr Gachet*, *Wheatfield with Crows*, *Self-portrait with Straw Hat*, *Almond Blossom*, *Marguerite Gachet at the Piano*, *Irises* and *Vase with Twelve Sunflowers*. One key prop was the revised version of *The Church at Auvers* – with added Krafayis – crafted by John Whalley, one of the series’ scenic artists. Recording from 8am to 7pm began with the pre-credits sequence – to ensure that the school children could be released by 5pm. This was followed with Vincent hearing the eulogy delivered by Dr Black and Amy seeing how Vincent had remembered her when painting the sunflowers. For the overpowering shots of Vincent realising how his creations would be loved and admired in the future, the four main actors were shot on a six-foot turntable which was rotated in the van Gogh room. The camera captured their images mounted on

Right:

Vincent van Gogh – a tortured soul.





a 15-foot circular track. “Because it was such an emotional high-point of the story, it was important to find a way of conveying how this would impact on Vincent,” explained Campbell to *Confidential*. Richard Curtis was again present for the day, joining his old friend Bill Nighy; “He and Matt together made a brilliant double act,” commented Campbell of Nighy’s presence for the single day on set.

Over the weekend, the crew travelled to Trogir in Croatia where exteriors for *The Vampires of Venice* and *Vincent and the Doctor* would be recorded, with the BBC Wales crew working in conjunction with Embassy Films. *Doctor Who Confidential* was present for the first day – Monday 30 November – which began with work on *The Vampires of Venice* in Trogir itself. Poor weather prevented the recording of the sequence with the Doctor meeting the grieving and angry Madame Vernet at Capo Junction, and instead the crew travelled out to the

settlement of Vrsine which would appear as the home of Vincent in the episode. The sequence of Vincent sharing his vision of the heavens – as in *The Starry Night* – was recorded, along with some standby scenes inside the Yellow House and Vincent’s bedroom. The bedroom was dressed to resemble Vincent’s 1888 painting *Bedroom in Arles* with details such as *Vincent’s Chair with His Pipe*, also from 1888. After the 7pm wrap, Jonny Campbell conducted extra rehearsals with Smith, Gillan and Curran for some of the scenes scheduled for the next few days. Meanwhile back in the UK, the Scots newspaper *Daily Record* ran the story *Tony Curran to play van Gogh in new Dr Who story* about the Glaswegian-born Hollywood star. Pink revisions to the script of *Vincent and the Doctor* covering Vincent’s depressive attack were issued on Tuesday 1 December.

Work on *The Vampires of Venice* again kicked off Tuesday 1 December, while

Above:
Recording
a scene at
the café.

VINCENT AND THE DOCTOR

'THE DOCTOR'S RECOGNITION DEVICE
WAS CREATED BY PETER MCKINSTRY.'

Doctor Who Confidential was present for the evening shoot through to 9pm in Trogir where the Doctor and Amy met Vincent at the café. The team dressed the modern-looking Café Toras at Gradska Ulica to resemble the establishment depicted in Vincent's *Café Terrace at Night* which included the erection of appropriate awnings and windows. Local crowd artists were used in the sequence, directed by a local assistant director who translated for the crew. Karen Gillan recalled this night on *Newsbeat*, joking, "I expressed my jealousy to Matt during filming. I had this one book – a van Gogh book. Matt was like, 'Look at your little prop,' but it was a book not a sonic screwdriver or anything!"

Unseen menace

The team then travelled back out to Vrsine on Wednesday 2 December where work from 10am to 9pm was covered by the *Confidential* crew. This began with the scene of Vincent thanking the Doctor and Amy before their departure in the TARDIS. Work then continued with the scenes on the countryside track



including the encounter with the funeral procession. As darkness fell, the evening was spent on part of the action sequence outside Vincent's home where the wounded Amy was found, and the unseen menace attacked the Doctor and van Gogh. Gordon Seed doubled for Matt Smith in various action shots, supervised by arranger Crispin Layfield. "Matt got quite a few bruises on this episode," admitted Jonny Campbell on *Doctor Who Confidential*. Jerk harnesses were used to pull the cast members around as if they were being thrown by the invisible monster.

Executive producer Piers Wenger arrived in Croatia on Thursday 3 December when recording from 10am to 9pm continued at Vrsine, with Smith, Gillan and Curran working on various scenes at the artist's home. This covered the dawn scenes and the Doctor's nebulous plans to deal with the Krafayis, plus the sunrise on the time-traveller's final day with Vincent. In the evening, the arrival of the party at Vincent's humble abode was recorded, and the action sequence with the unseen alien completed, before an establishing shot of Vincent's home in the rain was recorded for *The Pandorica Opens/The Big Bang* [2010 – see Volume 66]. As with the exhibition sequences in Cardiff, various van Gogh reproductions were used to dress the interior of Vincent's home.

Executive producer Beth Willis was the next arrival to join the team on Friday 4 December, which saw recording start off on *The Vampires of Venice*. After this, Jonny Campbell's crew moved to Capo Junction to record the previously

Connections: Casual leaning



At the café, van Gogh tries to pay for his drink with his *Self-portrait with Straw Hat* which he had painted in summer 1887. As the Doctor and Amy talk to Vincent inside the café, the script noted that the image of the artist 'casually leaning against a chair' should echo his *Noon: Rest from Work*, an oil piece painted in January 1890 showing haymakers at rest.

Left:

Vincent faces his demons.

VINCENT AND THE DOCTOR

STORY 210

Connections: Starry starry night

► The view of the sky at night which Vincent shares with his friends after the battle in the church was *The Starry Night* (*De sterrennacht*). This was the view outside of Vincent's sanatorium window near Saint-Rémy which the artist painted in 1889, and is in the permanent collection of the Museum of Modern Art in New York.



rained-off encounter with the spiteful Madame Vernet and the discovery of her dead daughter Giselle, before the crew wrapped at 8pm.

Following a couple of days spent on *The Vampires of Venice*, the *Doctor Who* team returned to working on *Vincent and the Doctor* on Tuesday 8 December. During the day, the crew switched from Venice to France as they reassembled in a Trogir alley nicknamed 'TARDIS Alley' for various scenes of the police box parked in Provence. These included

the Doctor emerging to be stalked by the invisible menace, the ship's arrival at night and also the Doctor's return to his ship to analyse van Gogh's vision. Work wrapped at 7pm, with the *Confidential* team having been in attendance.

Wednesday 9 December was largely devoted to water scenes for *The Vampires of Venice* recorded outside Trogir at Pantan jetty, although a number of pick-up shots of the Doctor, Amy and Vincent reacting to the screams of Giselle at the café were recorded; among the local supporting artists for this scene was one who brought his accordion to play in the material recorded before the 6.30pm wrap.

The final day in Trogir – Thursday 10 December – began with recording from 7.30am, and saw Crispin Layfield supervising the Doctor's flight from the invisible Krafayis at Capo Junction, with the local effects crew providing the collapsing archway. After this, the sequence of Vincent being shown into the TARDIS was recorded in 'TARDIS Alley', and a close-up of Tony Curran for the pre-credit sequence of the wheat field was then



slotted in around more material for *The Vampires of Venice*. The team then returned to the UK on Friday 11 December.

Blue revisions to the script for *Vincent and the Doctor* were issued on Sunday 13 December. The sequence of the Doctor and Amy entering van Gogh's house was shortened. Originally, the artist asked, "Are you keen on painting?" "Love it," enthused the Doctor, "particularly yours." "Don't mock me," replied Vincent, while Amy picked up one of his paintings showing a prison yard with van Gogh himself as one of the inmates (*The Round of the Prisoners*, painted in 1890). "That's you," she remarked. "You were in prison?" "No. And yes," answered the artist. "Meaning?" asked Amy. "Not actually in that prison," explained Vincent, "not in those walls. But always in prison. Of another kind." "I don't understand," said Amy. Intrigued, Vincent looked at her, and said, "I think you do. There's a shadow in your eyes. You have lost someone, I think." The Doctor



invisible to me – which is very odd – and that means if we’re going to stop him killing again – or indeed killing us – we’re going to have to rely entirely on... you [he pointed at van Gogh]. What did he look like?” “Not human,” answered the artist, “but no animal we know either – and the eyes...” “What were the eyes like?” asked the Doctor. Vincent paused, and then responded: “Without mercy.”

The starry night

Blue revisions continued in the wake of the creature’s demise, deleting a scene at van Gogh’s home after the trio looked at the starry night. “Are you sure you have to go?” asked an enthusiastic Vincent, “Why not stay instead? You could be... best man.” “Ha! You are cheeky!” exclaimed Amy as van Gogh smiled at her. “No, we must leave tomorrow,” maintained the Doctor. “Really?” asked the artist. “Really,” confirmed the Time Lord. “Then tonight we must not sleep,” declared Vincent, “We must use every single minute together.” “Fine by me,” said Amy. “Sleeping at night is so last century.” “I know – we will paint together!” declared Vincent. “Good idea – I’m very good,” announced the Doctor, “particularly at still life – fruit a speciality...” “Be careful here, Doctor – remember who you’re talking to,” said Amy. “It’s like saying to [Jamaican sprinter] Usain Bolt – ‘Yeah, bring it on – I’m pretty fast.’” “Watch and learn, baby,” said the Doctor with confidence, “watch and learn.”

Next morning, as the Doctor prepared to leave, he said to Vincent, “And let me give this to you as

was amazed that Vincent could sense this, as Amy replied, “Nope. Not me. No shadow here.” “Ah! She’s a brave one!” the artist remarked to the Doctor. Later when van Gogh asked about the Doctor’s continual interest in the church, the Doctor claimed, “I’m interested in lots of other things...” “Like what?” asked Vincent. “Well, what you’d call monsters, for a start,” explained the Time Lord. “Ha – people call me a monster,” commented the artist. “Well, no, I’m talking about things generally with more arms and teeth and tentacles than you. Seen any recently?” replied the Time Lord.

After the encounter with the creature outside the house there was a short scene back inside which was deleted. This began with Vincent bolting the door. “So, he’s invisible...” began Amy. “Of course he’s invisible – how thick can you get?” said the Doctor, “I’m slowing down, I tell you – often happens when you’re getting near your thousandth birthday. The complicated thing is that he’s also

Left:
Vincent and
the Doctor.

Connections: Dedication

➤ The painting which Vincent dedicates ‘for Amy’ was *Vase with Twelve Sunflowers*, the third version of his second study of the flora in Arles in August 1888, now exhibited at the Neue Pinakothek in Munich, Germany.





THE DOCTOR

STORY 210

Above:
There's been
a murder!

a memento." "What is it?" asked the artist, looking at the canvas proudly handed to him by the Time Lord. "What do you mean?" asked the Doctor. "The yellow thing on the plate. What is it?" asked van Gogh. "Really?" exclaimed the Doctor. "Yes," said Vincent. "It's a lemon," said

the Doctor, "It's yellow – it's shaped like a lemon – it's a lemon." Appearing at the door, Amy glanced at the canvas and remarked, "I thought you were going to do a lemon..." "IT IS A LEMON!" shouted the Doctor, whereupon his friends began laughing, "Oh, I get it. Very funny. I'm being ganged up on by Amy Pond and Vincent van Gogh – quite a combination. Come back the Chuckle Brothers – all is forgiven."

Connections: Single sale

► Dr Black's comment that van Gogh only sold one painting during his life refers to *The Red Vineyard*, a piece from November 1888 purchased by art collector Anna Boch in 1890. Anna was the sister of impressionist painter

Eugène Boch who was a friend of van Gogh's.



Recording with the three main cast members continued from 10am to 8.30pm on Monday 14 December at Sutton Farm at Llandow near Cowbridge to the west of Cardiff. The farm was to feature as the interior of van Gogh's home – the Yellow House in the script – where the Doctor feared that Vincent had drunk too much coffee and the artist determined to go and paint the church. Work here continued the following day, with the teams of both *Doctor Who* and *Confidential* braving the snow. The interior sequences started recording from 9am with the men realising that Amy had vanished, then Vincent's sketch of the Krafayis, plus Amy's admiration of her host's work. John Whalley now stood in as van Gogh in close-up shots of the artist painting *The Church at Auvers*. By the time the crew wrapped at 9.30pm, the team had also recorded related material for *The Pandorica Opens* with director Toby Haynes. That

night on Radio 3, the arts programme *Night Waves* broadcast Matthew Sweet's interview with Steven Moffat, whom it was noted now held "one of the most important jobs in television". The "national obsession" about the series was discussed by the head writer who described the style of the 2010 adventures as a "dark fairy tale" and explained how the challenge of *Doctor Who* ("The most obsessively documented show of all time") was to keep the stories fresh: "It's so close to an anthology at times that that's what keeps it fresh."

Christmas break

The remaining three days before the Christmas break were spent on *The Hungry Earth/Cold Blood* [2010 – see page 6], and on Friday 18 December, yellow revisions were issued for *Vincent and the Doctor* which covered the climactic confrontation with the lone alien in the church, and its demise in the crypt. Originally, after the Doctor tried to use his sonic on the creature, he declared, "Well, in which case..." and launched himself



into thin-air, knocking the monster sideways. "Did you get him?" asked Amy. "I certainly got something," replied the Doctor, rubbing his head. When Amy asked what the plan was, the Doctor originally explained, "Sometimes... the plan just sort of pops out without me having to actually work it out. Not this time, unfortunately." "Let me do it on my own," said Vincent, "I can see him – and no one gives a fig if I live or die."

"You have no idea how wrong you are," said the Doctor. Eventually the Doctor asked, "Anyone else got a plan?" His friends shook their heads. "No, that usually doesn't work either," admitted the Time Lord, looking at the sonic and adding, "I have to say, I'm thinking in the future of just using this thing for screwing in screws." "Actually – I have got a thought," declared Vincent, "give me a second." "I think I will try to talk to it," said the Doctor, "You got a better plan?" "It's not exactly a plan, but it's a thought how we can at least defend ourselves," explained the artist. "There's another door – I'll be back..."

After the Christmas break, work on *Doctor Who* resumed at Upper Boat Studios on Monday 4 January 2010, with director Euros Lyn helming a DVD shoot from 8am with Smith and Gillan on the TARDIS set. Later, he handed over to Campbell to record various insert shots before the 7pm wrap; this included shots of the TARDIS controls as seen by the wondrous Vincent. Next day, Tony Curran had returned from his festive break in Los Angeles to rejoin Smith and Gillan. The venue for work on Tuesday 5 January was Neath Abbey, used

Connections: The bard

► Dr Black makes reference to the Elizabethan English playwright William Shakespeare – whom the Doctor had encountered in *The Shakespeare Code* [2007 – see Volume 54] – and some of his most famous works: the three tragedies *Othello* (1604), *Macbeth* (1606) and *King Lear* (1606).



Left:

Vincent needs a Doctor.

VINCENT AND THE DOCTOR

STORY 210



Above:
Admiring
*The Church
at Auvers*.

a few months earlier in the recording of *The Beast Below* [2010 – see Volume 63]. This location was to provide more of the church in Auvers, with the key scene being the action sequence and demise of the alien in the vaults. “Not warm here,” was how Tony Curran described working conditions in the bitter winter chill, adding, “I had a combination of food poisoning and jet lag.” Wires expert Bob Schofield had rigged up a jerk rig on which the Doctor – as played by Gordon Seed, who had been rehearsed the previous day – would be pulled around. Wires would also be used to help lift Curran aloft as he rammed the easel home into the transparent menace. This material was shot at 50 frames per second so that the quick movement would appear smoother on screen. The *Confidential* crew was on hand for this set piece, recorded from 8am to 6.30pm,

during which Danny Hargreaves of Real SFX provided various explosions and smashing windows.

It was planned that work on *Doctor Who* would continue in Cardiff on Wednesday 6, with recording from 8am back at the National Museum of Wales. With a fall of snow, Smith, Gillan and Curran began inside the building where they recorded staircase and gallery sequences for the episode. The trio then braved the cold to record scenes outside the venue with the TARDIS which were instead recorded at Roald Dahl Plass, previously visited for *Boom Town* [2005 – see Volume 50] in February 2005 and *Last of the Time Lords* [2007 – see Volume 56] in February 2007. Following this, the crew returned to Upper Boat for work in Studio 5 through to 7pm. This covered inserts in a replica of the van Gogh room at the museum

recorded in November, with pick-ups of the Doctor, Amy and Vincent in shots of the Doctor spotting the oddity in *The Church at Auvers*. Plus, the trio listening to – the absent – Dr Black, and Amy seeing the dedication of *Vase with Twelve Sunflowers* to her.

Location work

Snow fails to stop filming for new *Doctor Who* series declared the *South Wales Evening Post* on Wednesday 6, with further shots of the cast on location in Cardiff finding their way into the media. “A bit of snow might stop mere humans but not the Doctor,” proclaimed ‘a show insider’. “Filming is on a tight schedule and has to keep on going regardless of the weather. *Doctor Who* can work around anything.” *The Daily Telegraph* ran the story *New Doctor Who Matt Smith lands in snow*, followed the next day by *New Doctor braves the cold to film show’s latest episodes* from Tim Lewis in the *South Wales Echo*. *Doc’s ice filming is Card-iffy* (whatever that was meant to mean!) featured in *The Sun*, and both *New Doctor*

Who Matt Smith hails ‘sexy’ mini-skirt of new assistant Karen Gillan and *Who snows there?* by Mark Jefferies ran in the *Daily Mirror*.

The Vampires of Venice and Vincent and the Doctor continued location work on Thursday 7 January, with shooting from 8.30am at the fortified manor of Llancaiach Fawr. The scene outside the Church as Vincent started to paint and then saw the monster was completed, after which the team moved indoors to record some vampire material. The sequence of the Doctor and Amy in the confessional booth was started inside the venue on Friday 8, shortly before the crew wrapped after a day on *The Vampires of Venice*. The confessional material was then completed by Smith and Gillan in Studio 5 at Upper Boat from 8am on Wednesday 13 January, before Campbell’s crew completed the Venice sequences.

Doctor’s Bill for Richard announced *The Sun* on Thursday 4 February in a piece which confirmed that Bill Nighy was the latest *Doctor Who* guest star who would feature in the episode written by his friend Richard Curtis. ■

PRODUCTION

Tue 24 Nov 09 Llandaff Cathedral, Llandaff Village, Cardiff (Church in Auvers)

Wed 25 - Thu 26 Nov 09 Upper Boat Studios: Studios 1+2 - The TARDIS

Fri 27 Nov 09 National Museum of Wales, Cathays Park, Cardiff (Musée d’Orsay - Van Gogh Room)

Mon 30 Nov 09 Olive Grove, nr Vrsine, Croatia (Church in Auvers/Yellow House/Bedroom)

Tue 1 Dec 09 Café, Gradska Ulica, Trogir (Café)

Wed 2 Dec 09 Track outside Vrsine (Olive Grove/Track); Vrsine (Yellow House)

Thu 3 Dec 09 Vrsine (Yellow House/Bedroom/Track)

Fri 4 Dec 09 Capo Junction, Trogir (Streets)

Tue 8 Dec 09 Alley, Trogir (Cobbled Street)

Wed 9 Dec 09 Pantan, Trogir (Café)

Thu 10 Dec 09 Capo Junction (Streets); Alley, Trogir (Cobbled Street)

Mon 14 - Tue 15 Dec 09 Sutton Farm, Sutton Road, Llandow (Yellow House)

Mon 4 Jan 10 Upper Boat Studios: Studios 1+2 - The TARDIS

Tue 5 Jan 10 Neath Abbey, Neath (Church in Auvers)

Wed 6 Jan 10 National Museum of Wales, Cathays Park, Cardiff (Musée d’Orsay - Galleries/Staircase); Millennium Square, Bute Place, Cardiff Bay (Musée d’Orsay); Upper Boat Studios: Studio 5 - Musée d’Orsay - Van Gogh Room

Thu 7 Jan 10 Llancaiach Fawr, Gelligaer, Fawr, Gelligaer Road, Nelson, Treharris (Church in Auvers)

Fri 8 Jan 10 Llancaiach Fawr (Confessional Booth)

Wed 13 Jan 10 Upper Boat Studios: Studio 5 - Confessional Booth

Fri 19 Mar 10 Upper Boat Studios: Studios 1+2 - Van Gogh’s Chair

Post-production

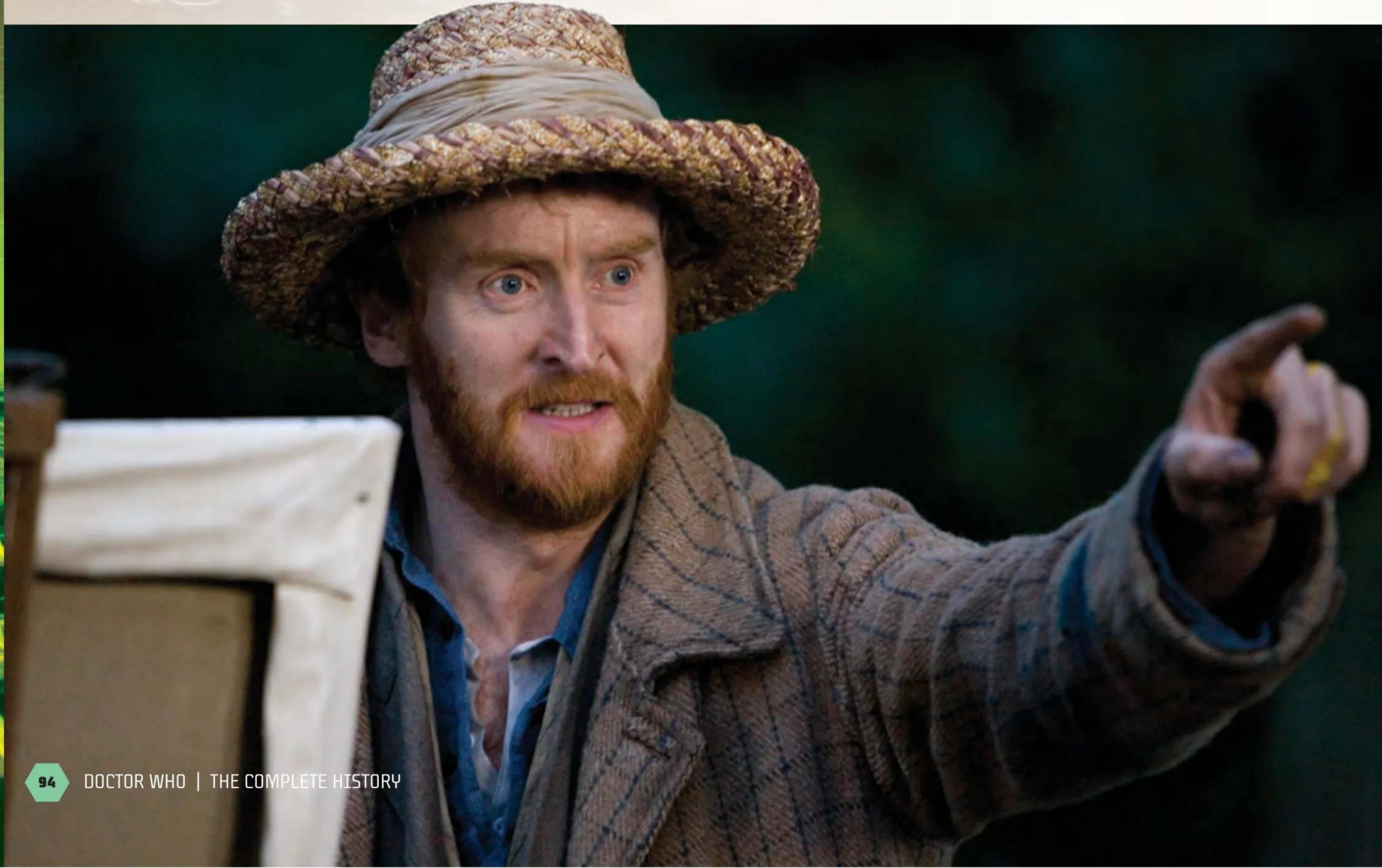
Even in a 50-minute slot, substantial editing was required to reduce the length of *Vincent and the Doctor*. Predominantly this was to remove the strands of the story about the Krafayis being something the Doctor remembered from a childhood book, and the reaction of Madame Vernet – the dead girl’s mother – to van Gogh.

At the van Gogh exhibition, the Doctor originally heard a schoolboy voice cry out, “Oh look, there’s the Doctor.” He whirled around, worried as a second young voice asked, “Where?” “There!” said the first boy, pointing straight at the Time Lord. “*Doctor who?*” asked the second boy, as the two children walked past the Doctor to

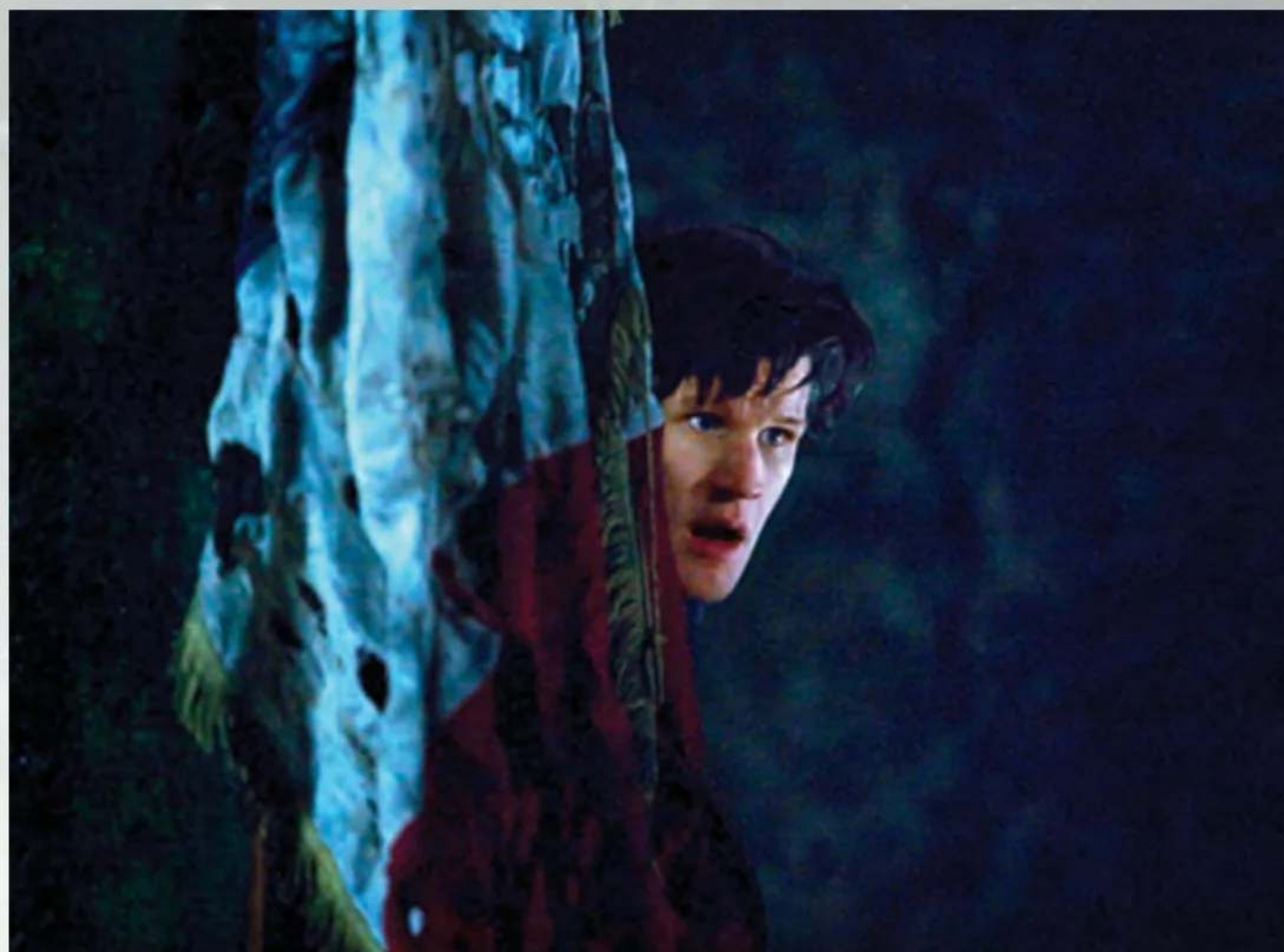
study, as the first explained, the portrait of “Dr Gachet”.

After the opening titles, the whole of the first scene in the TARDIS was dropped. “What did you see?” asked Amy. “I saw what van Gogh saw,” explained the Doctor as he operated the controls. “What do you mean?” asked his companion. “Well, one of the great mistakes people make is to think that artists are, on the whole, making stuff up,” replied the Time Lord. “We all know that painters notice things in life that most people don’t notice. But they also see really weird stuff that’s actually there. Most people think they’re figments of the artist’s imagination – but they’re not – for instance...” The Doctor conjured up an image on the large screen; this was

Below:
An artist
at work



The Nightmare, a 1781 oil painting by British artist Henry Fuseli which depicted a grotesque imp perched over a sleeping woman. “That’s a Praxis,” explained the Doctor, “and you definitely don’t want that little fella coming into your bedroom while you’re having a snore. Or his friend with the big head.” The image changed to an insect-headed being from another Fuseli piece. “As for this place,” continued the Doctor as the screen showed *Hell*, a painting by Dutch painter Hieronymous Bosch from after 1490, “I’ve been there twice – both very bad holidays. And have you ever wondered why this guy was screaming?” *Skrik* – or *The Scream* – an expressionist work by Norwegian artist Edvard Munch in 1893 appeared on the screen. “It was because he saw this bloke on the other side of the bridge...” The image switched to *Saturn Devouring His Son*, an oil mural from around 1820 by Spanish painter Francisco de Goya. “Not nice,” agreed Amy. “Not nice at all,” echoed the Doctor, “Anyway, I saw something today in that van Gogh picture that I’ve only ever seen once before – in a scary kid’s book when I was young.” “I love this – little boy Doctor – were you wearing stripey PJs? Did you ever snuggle a tiny teddy with one ear?” teased Amy. “No – quite a big one actually – with four ears as it happens,” replied the Doctor, “And I’d always completely assumed the monster was just a nasty fairy tale storybook thingy. But if van Gogh painted it – it must be real – and that is not good.” “What sort of ‘nasty thingy’?” enquired Amy. “That’s the problem. I don’t know,” explained the Time Lord, “The last time I looked at the book was 900 years ago – but I do remember one thing about it.” “And that was what?” asked his companion. “The monster killed everything else in the story. Okay, I think we’re there...” The Doctor headed



for the TARDIS doors, but then hesitated. “What’s wrong?” asked Amy. “For 900 years I thought it was just a scary thing in a book. Now I’m gonna meet it,” grinned the Doctor. “Brilliant eh?”

Above:
Looking for
monsters!

Café Terrasse

In the full version of the scene where the TARDIS materialised in the French street, the Doctor walked cheerfully past the locals explaining, “So, we’re looking for Vincent van Gogh.” “Not your horrid storybook thing?” asked Amy. “No,” confirmed the Doctor, “Vincent first. We know he’s gonna paint that church, and we know the creature will be there – in the window. So we just have to follow Vincent and he’ll lead us right to our nasty friend.” There was a crash nearby causing the Doctor to jump: “What was that?” In fact, it was just a woman nearby who had dropped some pots and pans. “Okay, okay...” continued the nervy Doctor. “Then what do we do?” asked Amy, “You said the creature in the book was a killer.” “Right,” agreed the Doctor, “and when we find him, then I’ll... do a thing.” “You don’t have a plan do you?” accused Amy. “I just said

VINCENT AND THE DOCTOR

STORY 210

Right:

The Doctor needs to talk to Vincent van Gogh.

– I’ll do a thing...” reassured the Doctor.” “That’s not a plan,” pointed out Amy. “No – it’s a thing,” agreed the Doctor. “It’s like a plan, but with more greyness. Now, it’s near midnight, the Café Terrasse is where Mister van Gogh will be...”

At the café, when the waitresses poured scorn on Vincent, the Doctor commented to Amy, “So... he may not turn out to be the easiest fella in town,” moments before Joseph/Maurice threw van Gogh out. When Amy ordered a bottle of wine, she added, “Three glasses please – and I don’t want them delivered by either of those two grumpy numbers, thank you,” as she cast a glance at the waitresses, which caused Vincent to smile.

Vincent

Inside the café, when van Gogh asked his new friends where they were from, the Doctor replied, “Ahm – England – sort of.” “I have very happy memories of London,” said the artist, cautiously. “I didn’t know you’d been to London,” commented the Doctor. “You don’t know me at all,” remarked Vincent, “Why would you know whether I’d been to London or not?” “Good point,” conceded the Doctor, knowing he had been caught out, “So, start again – we should introduce ourselves. Amy, this is Vincent, Vincent, this is Amy.” “How do you know my name’s Vincent?” asked the artist. “Ahm, yes, good question,” stumbled the Doctor, caught out again, “you look like a Vincent – my Uncle Vincent actually – very similar, ahm... bone structure.” When discussing the hair colouring which she shared with Vincent, Amy commented, “I like it – I sometimes worry real orange-orange is a bit silly.”

When the Doctor’s party arrived at the scene of the murder, as the distraught mother screamed at the Time Lord to keep



back, van Gogh said, “Madame Vernet, this man meant no harm, he was only trying to...” After the locals had turned on the artist, the grieving woman continued, “Oh! She’s dead. My baby’s dead.” The Doctor looked at van Gogh grimly, telling him. “I think you’d better paint that church tomorrow.” As the trio walked along the streets afterwards, the artist told the Time Lord, “You pay a price for being different. And when people get scared, they lash out – they need someone to attack.” When Vincent referred to the killing a week earlier, the Doctor asked, “Any sightings of the killer? Any actual descriptions?” “Not that I’ve heard of. No,” replied van Gogh.

At van Gogh’s home, when the artist remarked to Amy that her colleague was strange, she replied, “Don’t worry – there’s method in his madness. Ahm – no offence.” “None taken,” said Vincent. When the Doctor asked what Vincent was interested in, the artist’s reply continued, “What else is there that makes any difference in this world of woe?” At the end of the scene, the Doctor agreed, “And actually, yes, maybe I will have that coffee.” Later, when the Doctor called for Amy, Vincent originally suggested, “Maybe she’s dropped off to sleep – I’ll check the other room.” Vincent

went up the stairs and looked into the bedroom. It was empty. When Vincent returned to the main room, the Doctor asked, "Anything?" to which the artist replied, "No," as Amy's scream was heard.

Amy's attacker

Outside the house, the Doctor asked Amy of her attacker, "What did it look like?" "What do you mean 'it'?" questioned Vincent. "He' then, what did 'he' look like?" continued the Doctor. "I told you," repeated Amy, "I couldn't see." "Well, don't worry," reassured the Doctor. As van Gogh appeared to throw himself at the wall, the Doctor assured, "Don't worry - I'll deal with it... Stop now! Stop it." The Doctor grabbed Vincent from behind in an attempt to stop him harming himself. "No! No! Let me at him!" shouted the artist, "He'll kill her!" "There's no one here," said the Doctor, "there's no one here." When the invisible beast struck the Doctor down, he commented, "Well, well, well - now that is interesting." After the creature had departed, Vincent asked, "You couldn't see him?" "No - but I knew that you could," replied the Doctor. "My friend," said the artist, hugging him. "Well, no - you're the friend here," said the Doctor, "you saved her life." "If I have done so - it is the greatest achievement of my life," smiled Vincent, "May you live forever!" "Thanks," said Amy, "Though, actually, of the three of us, I suspect I'm the only one who won't." "Let's get inside - we've got a lot to talk about," declared the Doctor.

Back in the house, Vincent described the creature: "Not human - but no animal we know either - and the eyes..." "What were the eyes like?" asked the Doctor. "Without mercy," replied Vincent, after a pause. "Okay - I need you to draw exactly what you saw," said the Doctor. "Give him

a minute to recover," insisted Amy. "He can recover later," declared the Doctor, "there's a killer out there, and we've got to stop it, and we can't do that til we know exactly what we're stopping." After the artist had completed his sketch, the Doctor commented, "Okay. Not bad. But I need more real info. If we're going to beat this thing, I need to know more than that it clearly resembles something that turned up in a bunch of stories sold with the slogan 'Sons of Gallifrey, Sleep No More!' Right."

In the TARDIS, the Doctor's device was originally to conjure up an image of the book from the Doctor's childhood, showing a woodcut-style image of the music with Roman writing and the title of the book: *Blind Fury*. "No - don't be silly - I know that - I want the thing itself, not the scary book about it," said the Doctor. Out in the street, the Doctor believed that he had evaded his invisible assailant, commenting, "Good - job done I think." However, he then saw the monster coming straight at him in the mirror again, and admitted, "Right - job not quite done." He ran again, past a chair outside a house which he heard being smashed behind him. Emerging into a market square, the

Below:

Amy meets her favourite artist.



Connections: Painter pals

► The Doctor comments that he had watched Italian Renaissance painter Michelangelo painting the roof of the Sistine Chapel in the Vatican, Rome between 1508 and 1512. He also recalls meeting Spanish painter Pablo Picasso who co-founded the Cubist art

movement in the early twentieth century.



Doctor saw market stalls lined against the walls; these were overturned as he ran onwards. Turning the next corner, he came face to face with Madame Vernet. “Do you know me?” asked the woman. “Yes – you’re the mother of the girl who died,” said the Doctor. “I’m very sorry.” “‘Sorry’ is useless,” said Madame Vernet. “No, it isn’t,” continued the Doctor, “and because I’m sorry – I promise you no more daughters will die that way here... but today, I also

saw you turn on a man, and accuse him, and throw stones at him, just because he was different. Never again.” “Or what?” asked the woman. “I’m not threatening you. I’m telling you that was a terrible thing. And when you do that, you are terrible. And I’m saying, never, ever again.” “...I’m sorry,” said the mother, slowly. The Doctor smiled back: “No more daughters. I promise.” Madame Vernet walked away as the Doctor turned and found Amy there. “What have you been up to?” asked Amy after commenting on Vincent’s snoring.

Below:
“I can’t see a thing.”



“A little research,” explained the Doctor, “Come on, back home.” “Only if you’re coming too,” said Amy as they headed off. “What the hell are you doing out here anyway?” asked the Doctor, “You could have got killed. You’re a real idiot.” “Well, that depends on how you look at it,” retorted Amy, “Another word for ‘idiot’ could be ‘attractive daredevil.’” “No, idiot’s more accurate,” replied the Doctor. “I think my recklessness is why you love me,” remarked Amy. “Who said I love you?” asked an astonished Doctor. “Durr,” went Amy, “every single look you give me, every single word you speak to me shouts it out to the high heavens.” “Wow,” exclaimed the Doctor, “you really are an idiot.”

The Krafayis

When the Doctor woke Vincent with breakfast, he added, “Just simple stuff, I’m afraid.” “Simple is all I have ever had,” replied the artist. “I think we ought to talk about – this fella...” said the Doctor, indicating the picture of the creature, after breakfast. “That’s a picture of him!” exclaimed van Gogh, looking at the TARDIS printout. “Thought as much,” said the Doctor. “Who is he?” asked the artist. The Doctor’s subsequent explanation about the Krafayis originally continued, “So the Krafayis is abandoned forever, with no hope of rescue. My guess is that he probably then kills for food...” “Though there was no sign of that with the girl we saw,” noted Amy. “No – he must have been disturbed before he could enjoy his meal,” agreed the Doctor, “Isn’t it depressing how few intergalactic creatures live on apples – or mangoes – or custard. But no – flesh, it is.” As the Doctor declared that they needed to end the alien’s reign of terror, Amy asked, “He’s a kind of alien shark on land then?” “Yes. Or a

'OUT ON THE STREET, THE DOCTOR BELIEVED HE HAD EVADED HIS INVISIBLE ASSAILANT.'

VINCENT AND THE DOCTOR

Above:
Vincent drowns
his sorrows.

brutal flesh-eating ET – determined to eat lots of little Elliotts,” added the Doctor, with reference to the cute marooned alien of the 1982 science-fiction movie *E.T. the Extra Terrestrial* who befriended a lonely little boy called Elliott. “What is ET?” asked Vincent, to which the Doctor replied, “Ahm... No – that’s too much explaining.” After being asked if he felt like painting the church, Vincent replied, “Yes – if it were not for this monster we’re chasing – today would be a nice stormy day for painting the church.” “Then painting the church is what we’ll do,” said the Doctor. When the Doctor then evaluated the risk factor of their actions, he originally told Amy, “If we’re not careful, van Gogh won’t kill himself – he’ll be killed – and the monster will still roam free...”

“The mind’s a terrible enemy, Amy,” the Doctor explained to his companion of Vincent’s condition as he packed up his device in the main room, “You should pray your life is full of cuts and bruises and blood and bone – that’s the easy stuff. Pain in your mind, that’s the worst pain there is.” When van Gogh appeared in the doorway, he told the time travellers,

“I know. I’m not an easy man. Don’t hate me for it.”

Walking along the track, Vincent described his depression to Amy as “like black blood dripping through my brain”. When the party encountered the funeral procession, Madame Vernet gave Vincent a courteous little nod of greeting: “Monsieur van Gogh.” The artist was startled by this, and responded, “Madame Vernet...” As the grieving mother passed the Doctor, she told him, “Leave – leave now – save yourself.” “Sorry. No can do,” said the Doctor, “made you a promise.” After the coffin and mourners had moved on, Amy asked, “Do you ever do that? Just leave?” “Oh no – don’t you know yet?” replied the Doctor. “That’s the thing about us – we never leave.” “And then we always leave,” added Amy. “And then, as you say, we do always move on eventually,” added the Doctor, with van Gogh – overhearing this – looking sadly as he realised that his new friends would not remain with him.

Arriving at the church in Auvers, Amy asked the Doctor, “So – let’s say you can actually see the monster – what’s the plan then?” “Well, after some thought, it’s

the same plan as usual really..." replied the Doctor. "What's that?" asked his companion. "The screwdriver," explained the Time Lord. "What about it?" asked Amy. "If I can find the right crosactic setting," continued the Doctor, "I'll... do a thing – stun the Krafayis, drag it unconscious to the TARDIS and take it home, where it can do no harm." "Or you could dump it in Glasgow," suggested Amy. "Yes, or there," agreed the Doctor, "Where it might actually do some good." "And if the screwdriver doesn't work?" asked Amy, "The whole plan seems to be based on hope, rather than any actual facts." "To hell with facts. Gimme hope every time," exclaimed the Doctor as he turned to Vincent commenting, "Wild afternoon. You going to be able to stand that thing up?" "Yes – look," affirmed the artist of his easel, "I stick it into the ground." "Very clever," noted the Doctor as he observed the sharp points on the easel legs. "My own design," explained the delighted Vincent, "At least now when the wind blows, I only lose the painting. No wonder they thought I was mad back in Holland – this insane red-haired fool sprinting through a potato field chasing three bits of wood and a half-painted picture of a haystack." This was a reference to *Potato Field* and *Potato*

Field in the Dunes drawn and painted in the Hague in August 1882 and July 1883. "Can we help in any way?" asked the Doctor, "Pass the paints? Fill in bits – I'm good, I never go over the line." "No thanks," smiled the artist, "but it's a great joy just to have you with me. Loneliness is a terrible thing – just the pleasure of showing a canvas to a friend at the end of the day – that's really something..." As van Gogh started to sketch the outline of the church, Amy hugged him. "You're a lovely girl," Vincent told her, "the man who marries you will be a very lucky fellow." "Well, I'm looking forward to meeting him," said Amy, oblivious to her recent loss.

Connections: Trip to paradise

▶ Amy comments that the Doctor has recently taken her to Arcadia. The Doctor had previously revealed that he had been at the fall of Arcadia during the Last Great Time War in *Army of Ghosts/Doomsday* [2006 – see Volume 53].



Hiding in the church

"S"orry – not used to waiting," said the impatient Doctor later on, adding, "You must all be so bored!" When Amy suggested that he was nervous, the Doctor asked, "When you were a kid, was there a monster under your bed?" "Of course," replied Amy. "What if you grew up and one day someone offered to introduce you? Course I'm nervous. Whatever's in that church, I've been nervous of it for 900 years." When the Doctor ordered Amy not to follow him into the church, he continued, "You promise? You double-promise-swear on the lives of everyone you've ever met?" "I promise," replied Amy.

"I do have one thought," said Vincent as they hid in the church vault from the monster, "how we can at least defend ourselves." After the Doctor attempted to talk to the Krafayis, Vincent asked, "How did the conversation go?" "Quite badly,"

Left:

Amy and the Doctor go on a cultural TARDIS trip.



admitted the Time Lord, “What’s it up to now?” As realisation about the creature dawned on the Doctor, he said, “And why until now did I pay no attention to the name of the book?” “What was it?” asked Amy. “It was called *Blind Fury*,” said the Doctor, seeing the read-out of the device in his mind’s eye. After the Krafayis was impaled, Vincent bemoaned, “And he’d been lonely for a hundred years.” As the monster died, the Doctor continued, “It’s all coming back to me – in the book all the monster said was ‘Fear Me’. But clearly he was saying the opposite.” When Vincent compared the creature’s reaction to those of the townsfolk, the Doctor added, “It’s the possibility you don’t consider, isn’t it? That the thing under your bed is scared of you too.” “But don’t forget, Doctor, lives have been saved,” observed Amy looking at Vincent, “And one life in particular.”

Below:

“Every time I step outside, I feel nature is shouting at me. Come on. Come and get me.”

“Back to England?” Vincent asked the Doctor as he stood by the door, ready to depart. “Sort of,” replied the Time Lord. “Let me give you a painting to remember me by,” said the artist. When the Doctor

said he could not accept the famous self-portrait as such an extraordinary gift, Vincent remarked, “Ha! Very droll.” “Seriously – I couldn’t,” continued the Doctor, “and we’re travelling in... a very small... carriage – and frankly I couldn’t afford the insurance.”

“I like the blue – not so sure about the colour scheme on the inside,” said Vincent as he entered the TARDIS, to which the Doctor and Amy chuckled. “You don’t live in the real world at all,” said the artist. “Well, that’s not strictly true – we live in the real universe – and I just thought we’d share it with you, because of all the men on Earth, I think you deserve to see what’s really going on.” After being shown the console, Vincent said, “I remember when I first saw the house I live in, the man who owned it said – ‘It’s really unique – a lot bigger on the inside than it looks on the outside.’ What a liar he turned out to be.” The trio laughed.

After the Doctor and Amy had said goodbye to van Gogh in the olive grove, there was an additional TARDIS scene.





“Let’s go back!” said the exhilarated Amy. “Back where?” asked the Doctor. “Back to the gallery,” replied his companion, “You remember you said if Vincent got killed by the monster, all the paintings would disappear?” “Yes,” agreed the Doctor. “Well, let’s go back now and see all the other stuff he painted – can you imagine it? – hundreds of new van Goghs.” “Sure – sure,” agreed the Doctor, “But, Amy, I must warn you – I don’t think there will be any more paintings.” “Of course there will,” said Amy, “he was totally cheered up. There’s no way he’ll kill himself now.” “Oh Amy,” began the Doctor, “if someone had broken a leg, would you be able to cure it just by giving them a piece of good news?” “Of course not,” said his companion, “but this is totally different.” “Is it?” asked the Doctor, “The mind is a merciless enemy...” “Oh, come on, let’s go,” said Amy, “remember – ‘time can be rewritten’.”

By the start of February 2010, a first edit of *Vincent and the Doctor* was available and was viewed by the executives with Curtis on Friday 5 February. An additional insert of van Gogh’s chair at his home was recorded by a second unit on Friday

19 March. In the finished programme, an opening caption established the scene as the Musée d’Orsay, Paris while the producer and director credits were shown over the TARDIS’s arrival in the French village. The transparencies seen on the Doctor’s analysis device included shots of a parrot and a polar bear from Getty Images.

Music and dubbing

Most of the music score for the episode, composed by Murray Gold, was recorded by 25 musicians under conductor Ben Foster in a session running from 2pm to 6pm on Sunday 11 April at Lyndhurst Hall, AIR Studios in London. This comprised 22 cues running to around 22 minutes. A further three cues running to five minutes were then recorded by conductor Rick Wentworth and the BBC National Orchestra of Wales at Hoddinott Hall in Cardiff on the evening of Monday 26 April. The ‘soothing music’ which the Doctor played in the TARDIS was actually a library recording of Johann Strauss II’s 1889 composition *Kaiser-Walzer* (*Emperor Waltz*). The throw forward to *The Lodger* [2010 – see page 114] used the library tracks *Beat to Death*, *Accelerometer*, *Ear of God* and *Cello Sub Marine*.

Crowd ADR recording was handled by the Artemedia Loop Group at Hackenbacker Studios in London on Thursday 15 April. Other dubbing on the episode – largely abridging deleted scenes – included Dr Black discussing Vincent’s only sale in his lifetime, the compacted dialogue between the Doctor and Amy as the TARDIS arrived, some of Madame Vernet’s screams of anguish, Vincent’s comments on Amy losing someone, and some of the closing speeches about time being rewritten. ■

Left:

On the streets of Auvers-sur-Oise.

Publicity

▶ A three-page interview with Richard Curtis by Rosie Millard formed the key RT Interview slot in the new edition of the *Radio Times* on Tuesday 1 June; *Portrait of our romcom master* was accompanied by an illustration of the Doctor, the TARDIS and the Church at Auvers in the style of van Gogh from artist Chris West. For Saturday's viewing, Mark Braxton nominated *Vincent and the Doctor* as the Drama of the Week, declaring that the 'elegant tale' was 'a beauty'... apart from the use of the Athlete song at its conclusion. As well as a large photo of the sonic-wielding Doctor, a shot of the Doctor and Amy watching Vincent at work accompanied the programme billing; this – like the closing credits – omitted Bill Nighy's credit.

▶ Over on the BBC website, four extracts were made available of the Doctor

spotting the alien in the painting, the breakfast treat for Vincent, Vincent sensing Amy's loss and the Doctor entering the church. The latest edition of *Big Questions* found Smith and Gillan discussing their favourite artists and pieces of art. The clip outside the church appeared in Channel 4's *The Five O'Clock Show* where viewers Margaret and Veena delivered their verdicts on a preview screening of the episode (five and four out of five respectively) alongside actor/director Noel Clarke, who had played Mickey Smith in *Doctor Who* from 2005 to 2010.

▶ A *Special Family Preview of Vincent and the Doctor* was staged at the National Film Theatre on the Southbank of London's Thames on Wednesday 2 June, 120 years after the date that Dr Black had given in the episode for the painting of *The Church at Auvers*. Adults were only admitted to the two screenings – at 1.30pm in NFT2 and 2pm in NFT3 – if they were accompanied by a child aged 15 or under. Attending the screenings and taking part in question-and-answer sessions chaired by Justin Johnson were Richard Curtis, Karen Gillan and Jonny Campbell. Matt Smith was recording *Christopher and his Kind* in Ireland, while Steven Moffat – who had hoped to attend – was busy with the Christmas 2010 *Doctor Who* episode then in pre-production.

Below:

A life-changing trip in the TARDIS for Vincent.



► In addition, from noon to 1.30pm there was to be a *Doctor Who* Workshop for children held in the main foyer, where the BBC Wales team displayed costumes and props from the episode. For those unable to attend, the BBC website team issued a quartet of video reports, chatting to events co-ordinator Amy Oakes of the BBC Wales design team, props buyer Ben Morris, scenic artist/van Gogh imitator John Whalley, and costume designer Ray Holman. All had been hard at work since 9am setting up the displays. At the discussion, Piers Wenger commented, “I would just like to pay a personal tribute to Richard because I think it is one of the most astonishing episodes of *Doctor Who* certainly that I’ve been involved in – probably one of the most important episodes ever made.”

► Lizo Mzimba again interviewed Richard Curtis and Karen Gillan at the event, with his BBC News report released the following day, along with a report on Radio 1’s *Newsbeat*. *Beeb didn’t Actually Love Curtis* script commented Leigh Holmwood in *The Sun* on Thursday 3 June, having picked up on the comments made about Curtis’ rewrites at the event. *The Guardian* also had a video interview with Curtis and Gillan which was made available on Friday 4 June.

► Karen Gillan took part in a live online interview at 10am on Tuesday 1 June for subscribers to the relaunched *Times+*, and in the afternoon turned up on the CBBC links conducting a TARDISbola. On Saturday 5, *The Guardian* recommended *Vincent and the Doctor* for weekend viewing.

Above:
Appreciating
fine art.

VINCENT AND THE DOCTOR

ST

Broadcast

Above:
An artistic
genius.

► *Vincent and the Doctor* was scheduled in a 50-minute slot at 6.40pm on BBC One and BBC HD. The broadcast grabbed a 36% share, some way ahead of *The Whole 19 Yards* on ITV1 and was the second most watched programme of the day. Following this at 7.30pm on BBC Three and BBC HD was *Doctor Who Confidential* in which *A Brush with Genius* saw Tony Curran talking to curator Scott Allan about Vincent's work at the J Paul Getty Museum in Los Angeles.

► BBC Three repeated *Doctor Who* and a 10-minute *Confidential Cut Down* from 7pm on Sunday 6 June. Graham Norton and various other stars – including Peter Davison – arrived by TARDIS outside the London Palladium for the presentation of the BAFTA

Television Awards on BBC One. During the week, the critics delivered their verdicts on *Vincent and the Doctor*. 'At first ingenious and then decidedly poignant', was Tom Sutcliffe's summation in *The Independent* on Monday 7. The episode was repeated on BBC HD at 11.20pm that night. The following day *The Guardian* ran Peter Bradshaw's piece *How Doctor Who gave Richard Curtis a shot in the arm* commenting that the episode was 'great stuff, topped off with an uproariously emotional ending of the sort only Richard Curtis could get away with'.

► On Tuesday 8, highlights of the second NFT session were shown on the internet as *Q&A at BFI Southbank* on Wednesday 9. *Doctor Who* made

me cry admitted Deborah Orr of *The Guardian* on Thursday 10, while Mark Lawson of the same paper praised ‘an exceptionally good *Doctor Who*’ which was screened again on BBC Three – with *Confidential Cut Down* – at 9pm on Friday 11. The plaudits continued on Saturday 12 with Caitlin Moran’s eulogy *Van Gogh and Doctor Who v the budgie of doom: a beautiful story of mental illness* in *The Times*.

- ▶ ‘Very special indeed’ was how Simon Mapp of Wrexham described *Vincent and the Doctor* in the Feedback pages of *Radio Times* a week or so after transmission, ‘probably the single best episode ever of *Doctor Who*’. Simon praised the sensitivity of dealing with the theme of depression and suicide, as well as the performances. There were similar plaudits from Mark Harrison of Birmingham.
- ▶ “The real meat of this story is the Doctor meeting someone he can’t



Above:
The Doctor
digs out an
old gadget.

Left:
Impressions
of an
impressionist.

save. He can’t save people from themselves. That’s beyond his power,” admitted Steven Moffat on *Doctor Who Confidential*, conceding that the demons of Vincent’s depression were beyond even the Time Lord’s reach. However, this serious subject had been translated into the world of family television. “It’s tremendously good fun and a treat for my children,” Richard Curtis had told *The Sun*. “These days the things you can watch together as a family are much fewer, so when you get something like *Doctor Who*... it is such a pleasure to sit down as a family.”



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Vincent and the Doctor	Saturday 5 June 2010	6.40pm-7.30pm	BBC One/BBC HD	46'36"	6.76M (17th)	86

Merchandise

Right:

The exploding TARDIS poster.

Vincent and the Doctor was first released on DVD and Blu-ray as part of *Doctor Who – Series 5 Volume 4* in September 2010. The episode was later released as part of *The Complete Fifth Series* DVD and Blu-ray box set in November 2010 and reissued in August 2014; this also included the episode trailer and the cut-down version of *Doctor Who Confidential*. *The Complete Fifth Series – Limited Edition* DVD/Blu-ray was also released in November 2010 by BBC Worldwide. Issue 78 of GE Fabbri's *Doctor Who – DVD Files* included the episode *Vincent and the Doctor* in December 2011.

Silva Screen's *Original Television Soundtrack Doctor Who Series 5* CD, released in November 2010, included the following tracks from *Vincent and the Doctor*: *Paint, Vincent, Hidden Treasures, A Troubled Man* and *With Love, Vincent*. The track *A Troubled Man* was included on Silva Screen's 11-CD version of *The 50th Anniversary Collection* in September/November 2014.

Pyramid Posters and GB Eye issued posters of an exploding TARDIS in the



style of Vincent van Gogh in December 2010 and June 2011.

Other van Gogh-style exploding TARDIS merchandise available in 2011 and 2012 included: T-shirts, wallpaper, mugs (from Half Moon Bay), wooden wall art (from GB Eye), framed prints, iPhone 4 skins (from Titan), travel pass holder (Titan) and an image of the exploding TARDIS painted on plywood (from the bbcshop.com). A van Gogh-style *Pandorica Opens* 100% pure silk scarf was available from Lovarzi in 2016.

In the USA a range of van Gogh-inspired *Doctor Who* exploding TARDIS items were also made available, following the broadcast of *Vincent and the Doctor*: T-shirts (from Ripple Junction in 2012); wide scoop v-necks (from Her Universe in July 2012); 1,000-piece Jigsaws (from Culturenik in December 2012 – a UK version of this jigsaw was released by Waddingtons in October 2013); skirts and leggings (from Her Universe in 2013); belts (2013); boxer shorts (from Castle Corsetry in 2013); rugs (2013); magnetic jigsaws (from Culturenik in 2014); ceramic bowl and plate sets, kimonos and bed linen (all from Hot Topic in 2017). ■

Right:

Boxer shorts from Castle Corsetry.



Cast and credits

CAST

Matt Smith The Doctor
and
Karen Gillan Amy Pond
with
Tony Curran Vincent
Bill Nighy Dr Black¹
Nik Howden Maurice
Chrissie Cotterill Mother
Sarah Counsell Waitress
Morgan Overton, Andrew Byrne
..... School Children

¹ Not credited on screen

UNCREDITED

Dominic Gubb Hand Double for Vincent
Steve Grant, Dennis Gregory Museum Guards
Melanie Allen Teacher
Gemma Bigsby, Sam Melville Brown
..... Backpackers
Russell Bradley, Annette Walters
..... American Visitors

Chris Johnson, Andrea Griffiths, Helen Irving, Levi James, Cindy Leatherbarrow, Don Leatherbarrow, Maureen St Lois, Robyn Louise, Marium Nundy, Hets P, Craig Palmer, Carl Peries, Frances Valaydon Pillay, Rory Rahaman, Gail Rowney, Tennis Russell, Sukhi Sahota, Peter Small, Lorna Wells, Hollie Williams, Dave Wong, Gwen Wright, Yinka Onitiri, Tim Driscoll Visitors
Jordan Baker, Kayleigh Baker Children
Sasha Evans, John William Carter, Adam Frangakis Williams, Daryl Wong, Shante Baron, Shimanah Baron, Marco Antunes, George Gramennos, Amber Morgan, Chanelle Jade Leung, Maddisson Baker, Annabel Williams, Courtney Hawkins, Simone Jones, Cerys Sprake, Max Harlow, Nathan Jones, William Hughes Children
Anthony Thomas Teacher
Frank Baker, Jan Baker, Ollie Bryan, Lliam Dixon, Rowena Ferguson, Dawn Gani, Leon Gocoul, Katie Hastings, Channon Jacobs, Dave James, Claudio Laurini, Heather Niscoveanu Gallery Visitors
Dijana Matijas, Miroslav Maros, Nela Piscuti, Mario Rilje French Villagers
Alen Celic, Jozo Ivica, Jelena Hrabor, Suzanna Jurkovic French Villagers
Jolanda Tudor Waitress
Monika French Girl
Frane Nadilo, Daniel Djukic French Boys
Marijana Plavcic, Ivona Zulin, Marija Mise, Robert Juranic, Ivica Jerkovic, Denis Lazentic, Zorana Besic, Tatjana Ciciliani, Drina Uljevic, Marko Tokic Villagers
Jasna Malec Wailing Woman
Slavko Accordion Player
Nela Piscuti, Dijana Matijas, Marina, Dijana, Ivan, Eugen, Petar, Tomislav Patrons
Jelena Jaksic Dead Girl (Giselle)

Left:
A reflective moment in the TARDIS.





Above:
Stunt work
on set.

Dusko Turkovic Father (Coffin Carrier)
Mario Rilje, Tatiana Plavcic, Jelena Hrabar, Mate Strize, Alen Celic Villagers
Gordon Seed Stunt Double for The Doctor
Mate Strize, Mario Rilje Villagers (Working in fields)
Mate Strize, Mario Rilje, Dijana Matijas, Anita Mourners
Milos Priest
Jozo, Branko, Miroslav Maros, Stipe, Marko Coffin Carriers
John Whalley Hand Painting Double for Vincent
Tim Driscoll Museum Guard
Matthew Humphries, Iain Gibbons Students
Emma Feeney, Nicholas Wilkes, Stephen Bracken-Keogh, Claire Hilder, Mark Underwood, Holly Cracknell, Lindsay Hollingsworth, Darren Matthews, Janet Howson, Paul Sparrowham Crowd ADR

CREDITS

Written by Richard Curtis
 Produced by Tracie Simpson and Patrick Schweitzer
 [uncredited: Erika Milutin]
 Directed by Jonny Campbell
 1st Assistant Director: John Bennett
 2nd Assistant Director: James DeHaviland
 [uncredited: Heddi-Joy Taylor-Welch, Daniel Krizanovic]
 3rd Assistant Director: Heddi-Joy Taylor-Welch
 [uncredited: David Chalstrey]
 Runners: Nicola Eynon Price, Laura Jenkins

[uncredited: Daniel Wheatley, Jenny Morgan, Nikola Burada, Marko Drazenovic]
 Location Manager: Gareth Skelding
 [uncredited: Maroje Zanetic, Smiljan Tolj, Pero Koja]
 Unit Manager: Rhys Griffiths
 Production Manager: Holly Pullinger
 [uncredited: Natasa Petrovic]
 Production Co-ordinator: Jess Van Niekerk
 [uncredited: Maja Miljkovic]
 Production Management Asst: Claire Thomas
 Production Runner: Sian Warrilow
 [uncredited: Denise Uljevic]
 Asst Production Accountant: Carole Wakefield
 Script Editor: Brian Minchin
 Continuity: Non Eleri Hughes
 Camera Operator: Ian Adrian
 [uncredited: Martin Stephens]
 B Camera Operator: Matthew Poynter
 Focus Puller: Steve Rees
 [uncredited: Mani Paliwala Blaxter]
 Grip: John Robinson [uncredited: Clive Baldwin]
 Camera Assistants: Tom Hartley, Jon Vidgen
 [uncredited: Pete Cartwright]
 Boom Operator: Dafydd Parry
 Sound Maintenance Engineer: Jeff Welch
 Gaffer: Mark Hutchings
 Best Boy: Pete Chester
 Electricians: Ben Griffiths, Steve Slocombe, Bob Milton, Alan Tippetts [uncredited: Clive Johnson, Steve Guy]
 Stunt Co-ordinator: Crispin Layfield
 Supervising Art Director: Stephen Nicholas
 Associate Designer: James North
 Art Dept Co-ordinator: Amy Oakes
 Production Buyer: Ben Morris
 Set Decorator: Keith Dunne
 Props Buyer: Catherine Samuel
 Standby Art Director: Tristan Peatfield
 [uncredited: Ivo Husnjak]
 Set Designer: Ben Austin
 Storyboard Artist: James Iles
 Concept Artists: Richard Shaun Williams, Peter McKinstry
 Graphic Artist: Jackson Pope

Standby Props: Phill Shellard, Tom Evans
 Standby Carpenter: Will Pope
 [uncredited: Zvonko Vrbancic, Ratko Bilus]
 Standby Rigger: Keith Freeman
 [uncredited: Dave Mountstevens]
 Standby Painter: Ellen Woods
 [uncredited: Josip Bauk, Josip Rodbinic]
 Props Master: Paul Aitken
 [uncredited: Nenad Drljaca, Danijel Markus, Vid Simunjak]
 Props Chargehand: Matt Wild
 Dressing Props: Martin Broadbent, Rhys Jones
 Props Fabrication Manager: Barry Jones
 Props Makers: Penny Howarth, Nicholas Robatto
 Practical Electrician: Albert James
 Construction Manager: Matthew Hywel-Davies
 [uncredited: Sasa Spoljaric]
 Construction Chargehand: Scott Fisher
 Scenic Artists: John Pinkerton, John Whalley
 Graphics: BBC Wales Graphics
 Title Sequence: Framestore
 Crowd Supervisor: Lindsay Bonaccorsi
 Costume Supervisor: Bobbie Peach
 Costume Assistants: Sara Morgan, Maria Franchi
 [uncredited: Maxine Brown, Martina Karla Franic, Ana Kalafatic Kovacevic, Charlotte Mitchell]
 Make-Up Supervisor: Pam Mullins
 Make-Up Artists: Abi Brotherton, Morag Smith
 [uncredited: Ros Wilkins, Cathy Davies, Snjezana Gorup, Stefaniya Roso, Alison Singh]
 Casting Associates: Andy Brierley, Alice Purser
 Assistant Editor: Becky Trotman
 VFX Editor: Cat Gregory
 Post Prod. Supervisors: Ceres Doyle, Chris Blatchford
 Post Prod. Co-ordinator: Marie Brown
 Dubbing Mixer: Tim Ricketts
 Sound Supervisor: Paul McFadden
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Helen Dickson
 Colourist: Mick Vincent
 On-line Conform: Matthew Clarke, Mark Bright
 With thanks to the BBC National Orchestra of Wales and Martha Freud [Writer's PA]
 Script Editor: Emma Freud

Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 [uncredited: Sasa Pirolic]
 Production Executive: Julie Scott
 Production Accountant: Ceri Tothill
 Sound Recordist: Bryn Thomas
 [uncredited: Jeff Matthews]
 Costume Designer: Ray Holman
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Special Effects: Real SFX
 [uncredited: Drago Poldrugac, Marko Poldrugac]
 Editor: Jamie Pearson
 Production Designer: Edward Thomas
 Director of Photography: Tony Slater Ling
 [uncredited: Graham Frake, Simon Archer]
 Line Producer: Patrick Schweitzer
 Executive Producers: Steven Moffat, Piers Wenger, Beth Willis
 BBC cymru wales
bbc.co.uk/doctorwho
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Below:
 "I've got something more important to show you."



Profile

RICHARD CURTIS

Writer

Richard Whalley Anthony Curtis was born 8 November 1956 in Wellington, New Zealand. One of four children, his Australian father Anthony was an executive for chemical products giant Unilever, which led young Richard to grow up in Sweden and the Philippines before moving to England by age 11.

He attended several English public schools including Harrow, where he became Head Boy and abolished the cruel 'fagging' system.

At Christ Church College, Oxford University he gained a First in his BA in English language and literature but also found time for extra curricular writing and performance, including with The Oxford Revue, performing at the Edinburgh Festival in 1978/9. The troupe included Angus Deayton, Helen Atkinson-Wood, Philip Pope and Jimmy Mulville, all later involved in BBC radio comedy *Radio Active* (1980-7), to which Curtis would contribute.

Curtis also met postgraduate student Rowan Atkinson at Oxford's Experimental Theatre Club, the beginning of a lifelong creative partnership. Curtis began his professional writing career on Atkinson's radio comedy *The Atkinson People* (1979). Atkinson was also a cast member of forthcoming BBC2 topical comedy *Not the Nine O'Clock News*, and Curtis wrote gags, sketches and lyrics for songs – including *Nice Video, Shame About the Song* – for the successful show between 1980-2.

Not the Nine O'Clock News producer John Lloyd took Atkinson and Curtis (plus fellow Oxford Revue chum Tim McInnerny) onto historical comedy *The Black Adder* (1983), with Curtis and Atkinson co-writing. Following the series, Curtis collaborated with Ben Elton on three sequel series (1986-9) *Blackadder* soon established itself as a comedy classic.

Lloyd was also instrumental in creating ITV puppet satire *Spitting Image*, Curtis providing sketches to its early episodes in 1984/5.

Curtis and Atkinson collaborated again on slapstick comedy *Mr Bean* (1990-5). Watched by up to 19 million viewers in the UK, it became a global hit and spawned two feature films (1997/2007). Atkinson and Curtis also worked on BBC comedy fantasy film *Bernard and the Genie* (1991), which co-starred Lenny Henry.

Right:

With partner Emma Freud.



Curtis created and wrote yet another much-loved comedy, the Dawn French sitcom *The Vicar of Dibley* (1994-8 plus 10 specials to 2007).

His movie screenplay début came with romantic comedy *The Tall Guy* (1989), and since that minor opening Curtis has made some of the most successful British films ever. His screenplay for vignette rom-com *Four Weddings and a Funeral* (1994) won him an Oscar nomination. He followed this hit with the equally successful *Notting Hill* (1999) and *Love Actually* (2003). Curtis both wrote and directed the latter, his screenplay winning a BAFTA. All three movies starred his leading man of choice, Hugh Grant, playing a thinly veiled, raffish version of Curtis himself.

Curtis contributed to film screenplays of his former girlfriend Helen Fielding's novels *Bridget Jones's Diary* (2001) and sequel *Bridget Jones: The Edge of Reason* (2004). He was writer and director on his own less successful film *The Boat That Rocked* (2009), about 1960s pirate radio stations, and took the same dual roles on his time travel rom-com *About Time* (2013). He next wrote novel adaptation *Trash* (2014), set in the slums of Brazil. He also contributed to the screenplay for Steven Spielberg's *War Horse* (2011).

Though his TV work is now understandably rare, he wrote a one-off BBC/HBO drama starring Bill Nighy, *The Girl in the Café* (2005), produced to tie in with the 2005 G8 summit and which won three Emmy Awards. With Anthony Minghella, he co-wrote a TV adaptation of Alexander McCall Smith's novels *The No 1 Ladies' Detective Agency* (2008). Curtis also wrote BBC/HBO malaria drama *Mary and Martha* (2013) and adapted Roald Dahl's *Esio Trot* (2015) as a BBC film, starring Dustin Hoffman and Judi Dench.



Curtis founded charity *Comic Relief*, and its attendant Red Nose Day, with Lenny Henry in 1985. It has since raised £1 billion for projects in the UK and Africa, via TV appeals and other fundraising events. *Comic Relief* presented Steven Moffat's *Doctor Who* sketch *The Curse of Fatal Death* in 1999, starring Rowan Atkinson as the Doctor alongside various regeneration cameos from the likes of Hugh Grant. Curtis was also a driving force behind 2005's charitable Live 8 concerts for Make Poverty History, the charity also featuring in a *Vicar of Dibley* special.

His partner is broadcaster Emma Freud, who also acts as script editor on many of his projects, and they live in Notting Hill, with a country house in Suffolk. They have three sons and a daughter.

Curtis was awarded a CBE in 2000 and a BAFTA Fellowship in 2007. ■



THE LODGER

► STORY 211

Stranded on Earth, the Doctor discovers a house with a staircase which people walk up but never come back down. To solve this mystery, he must pass himself off as a normal human and share a flat with Craig Owens.



Introduction

Early on, in the Eleventh Doctor's first episode, we saw him sat at the kitchen table of his newest companion eating fish fingers and custard. And while he continued to exhibit similarly curious behaviour, it's not until *The Lodger* that we saw a return to such a determinedly madcap Doctor. Navigating a houseshare with James Corden's character Craig gave the Doctor a grand opportunity to act up.

Other Doctors have shown glimpses of the same eccentricity embraced by the Eleventh Doctor. Indeed the device that the Doctor lashed together in Craig's back bedroom is a lot like a larger version of the improvised 'time flow analogue' that the Third Doctor made in *The Time Monster* [1972 – see Volume 18].

Below:

The Doctor joins in with a game of footie in *The Lodger*.



The Doctor claimed he was trying to blend in here, but either consciously or subconsciously his ego wouldn't let that happen. He affected a lack of knowledge about football, despite the fact that he turned out to be very good at it. (And, as recently as two episodes before, had employed the football-inspired phrase "squeaky bum time").

This Doctor also showed a dislike for wine – indelicately spitting it back into the glass. This was picked up a few episodes later in the 2011 series opener *The Impossible Astronaut/Day of the Moon* [see Volume 66] when he was disappointed by wine, saying he'd hoped it'd taste more like wine gums.

The story also played a peripheral role in the arc that ran from the Eleventh Doctor's first story to his last. An aversion to wine is not the only element of the story to resurface when the series returned the following year. The mysterious vessel that was parked on top of Craig's flat was later revealed to be one of the Silence's ships. There had never been a top floor – the Doctor explained that the ship had been hidden by a perception filter. Which is in keeping with the similarly elusive monsters that you forget as soon as you stop looking at them.

Regardless, *The Lodger* is pretty much a self-contained episode (or one of a pair with its sequel *Closing Time* [2011 – see Volume 69]) – albeit one that has been influential. It gave all concerned the opportunity to explore the wackier side of this new Doctor. It's possible that this episode crystallised the way writers and Matt Smith himself would approach the character over the following three years. ■

‘NAVIGATING A HOUSESHARE
WITH CRAIG GIVES THE DOCTOR
A GRAND OPPORTUNITY TO ACT UP.’

STORY

The TARDIS lands in a park in Colchester. The Doctor steps outside – and it takes off again! [1]

One day later, elsewhere in the town, a young man is walking past a house when he hears someone calling for help. He enters and climbs the stairs to the upstairs flat.

Downstairs, Craig invites his friend Sophie for an evening of pizza, booze and telly but she is called away to deal with a friend who is having a crisis.

After she goes, Craig plucks up the courage to tell her that he loves her – but when he opens the front door, it's the Doctor. [2] He says he has come in answer to an advertisement. Going inside, he spots a dark patch on the ceiling.

The Doctor cooks Craig an omelette and learns about Sophie, Craig's "friend who is a girl". They work together at

a call centre. Craig agrees the Doctor can stay and the Doctor goes to his room and calls Amy. The TARDIS is locked in a materialisation loop – due to something in the flat upstairs. [3]

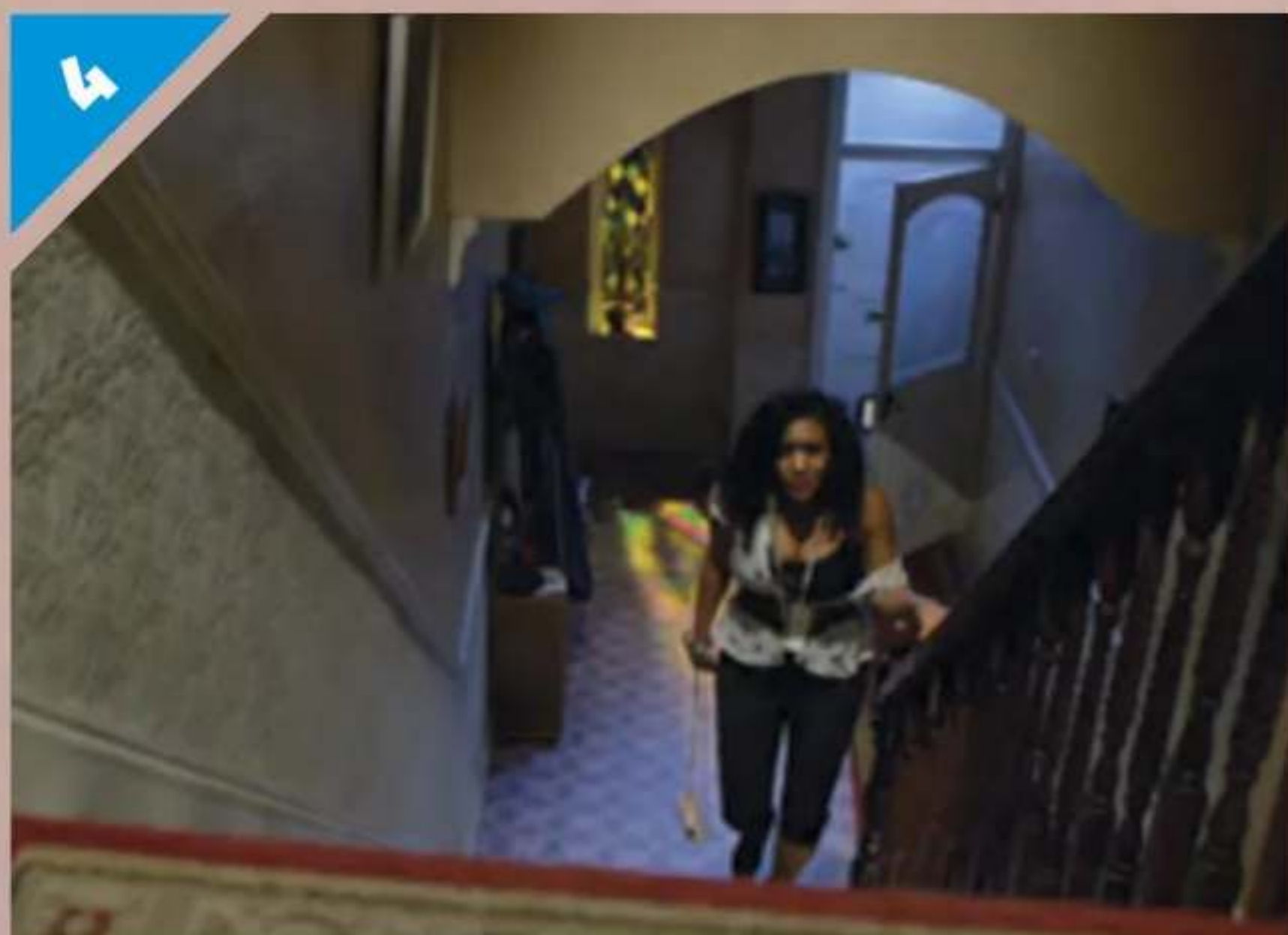
A woman walking home from a nightclub is called into the upstairs flat. [4]

The next morning, while the Doctor is in the shower, Craig tells him he is going to check on the man upstairs. The man tells Craig he doesn't need his help. [5] By the time the Doctor arrives, the man has gone.

Sophie calls around to meet Craig's new flatmate. Craig's pub football team is a man down, so he invites the Doctor to join. They go to the park and the Doctor turns out to be fantastic at football. [6]

Meanwhile, a woman passing Craig's flat is lured into the flat upstairs by a little girl. [7]

Later, Craig is about to ask Sophie out when the Doctor interrupts. [8]





Sophie tells the Doctor she wants to work with animals and he suggests she should work out what is really keeping her here.

Craig touches the ceiling rot and falls sick. The next morning the Doctor resuscitates him and gives him an improvised medicine. Craig wakes up in the afternoon. He rushes to work, only to find that the Doctor has filled in for him brilliantly [9] and Sophie has applied to work for a wildlife charity.

Craig goes home and discovers a contraption in the Doctor's bedroom. The Doctor is forced to reveal his identity to Craig via a psychic headbutt. [10]

Sophie enters the flat and is lured upstairs by a little girl.

The Doctor calls Amy. He's worked out that there's a time engine in the flat upstairs and someone is burning up innocent people trying to launch it. But according to the plans, the building

doesn't have an upstairs. The time engine *is* the flat upstairs.

The Doctor and Craig rush into the time ship to find Sophie being drawn towards a console. The ship's emergency crash programme is searching for a new pilot – and it has now found one. [11] The Doctor is drawn towards the console because he wants to leave. Only Craig, who doesn't want to leave, is immune. The Doctor tells him to touch the console and concentrate on why he wants to stay. He does so, declaring his love for Sophie. She puts her hand on his and they kiss [12] – and then they run outside with the Doctor. The top floor of the building turns into a ship which implodes.

The Doctor leaves Craig and Sophie to 'destroy their friendship' and meets Amy at the TARDIS. He instructs her to place an advertisement about Craig's flat – but when she searches through his jacket for a pen, she finds an engagement ring...

Pre-production

This is my favourite of my *Doctor Who* episodes so far. I feel my voice comes through much more strongly in this one,” remarked writer Gareth Roberts of his contribution to the 2010 series in *Doctor Who Magazine*. “This episode was my idea from the start.”

An established television writer and novelist, Roberts had been a life-long *Doctor Who* fan and had started working on the series with *The Shakespeare Code* [2007 – see Volume 54] after scripting the interactive adventure *Attack of the Graske*

(2005) and the series of Tardisodes (2006); since then, he had written *The Unicorn and the Wasp* [2008 – see Volume 58] and co-written *Planet of the Dead* [2009 – see Volume 61] with Russell T Davies.

Prior to working on full-blown television scripts for *Doctor Who*, Roberts had written for the Doctor in various other media, including comic strips for *Doctor Who Magazine*. One of these had been entitled *The Lodger*, and had appeared in issue 368 published in March 2006, presenting a tale of the Doctor – in his tenth incarnation – having to flatshare with the character of



'TO EMPHASISE THE DOCTOR'S STRANGENESS, HIS FLAT-SHARE WOULD HAVE TO BE WITH SOMEBODY WHO WAS VERY ORDINARY.'

Mickey Smith, Rose Tyler's boyfriend. "It was an idea that popped into my head, it didn't have a fixed target at that point," said Roberts of the story's concept. "It just occurred to me." Having had the idea of the Doctor attempting to live undercover as a human being years earlier, Roberts toyed with this idea as a possible television script, with the Doctor forced into the flatshare because Rose and Jackie had become trapped in the future with the TARDIS; the solution to the problem was that the Doctor implanted instructions on how they could get back to him in old

nursery rhymes. Adapted as a comic strip, the story was stripped back to the fun idea of the Doctor attempting to fit in with Mickey's 'ordinary' life when the TARDIS (with Rose aboard) departed without him in present-day London. During the four days of cohabitation, Mickey attempted to use the sonic screwdriver as a toothbrush, had an omelette made for him by the Time Lord, lost in a shoot-'em-up video game when the Doctor triumphed using peaceful tactics, roped the Doctor in to play in his local football team when a mate fell ill, watched the Doctor become a bore

when he won all the trivia quizzes on a machine in the pub, and had his romantic evening with Gina ruined when the Doctor suggested that the young woman could make more of her life.

One of the readers of the strip was Steven Moffat, whom Roberts had known for well over a decade. Moffat emailed then-showrunner Russell T Davies and commented, “That’s so an episode. That would just be so brilliant. It’s funny, it’s charming, it’s heart-warming.” However, by that time the characters of Rose and Mickey were being written out of the series and there was no chance for development of the idea as a television script.

Aware that Moffat was to take over from Davies as *Doctor Who*’s showrunner, Roberts briefly chatted to Moffat in 2008 about the forthcoming series. “Steven spoke to me at the BBC Talent Party just after he’d taken the job,” explained Roberts in *Doctor Who Magazine*. “He said, ‘I’ll be asking you for an episode – why don’t you do *The Lodger*?’” Roberts was delighted with this; he had already used another of his *Doctor Who Magazine* strips – *A Groatsworth of Wit* – as the basis for *The Shakespeare Code* and wanted to expand *The Lodger* for television since no other story had depicted the Doctor attempting to live an ‘ordinary’ life. When he was younger, Roberts had always delighted in the elements of *Doctor Who* which were rooted in the real, everyday world.

However, when Roberts met with Moffat in September 2008 to discuss a contribution to the new series of *Doctor Who*, he found that the showrunner had forgotten his first suggestion about the comic-strip storyline and instead they developed a different



Right:

“Oh, hello!”
Sophie meets
the Doctor.

idea for an episode. Roberts subsequently drafted this, but also suggested the idea of *The Lodger* again as a possible alternative. When Roberts started writing, an actor had yet to be cast as the Doctor and so he took his lead for the new incarnation from the scripts of *The Eleventh Hour* [2010 – see Volume 63] and *The Time of Angels* [2010 – see Volume 64]. This was concurrent with his scripting of *The Wedding of Sarah Jane Smith* for *The Sarah Jane Adventures* [2009].

By June 2009, Roberts had been able to attend readthroughs where Matt Smith and Karen Gillan had been present reading the Doctor and Amy, and soon saw material from the first production block which allowed him to hone his script. “I picked up on his physicality, his clumsiness, and his strangely old-fashioned charm – and Steven showed me rushes from the filming, so I could see what Matt was doing,” explained Roberts of his approach to writing the new Doctor in *Doctor Who Magazine*. Whereas Moffat saw the Doctor as always being the same man, Roberts had a different approach and felt that the new incarnation was distinctly different, being more haphazard in his *modus operandi*. By July, Roberts had completed the final drafts of his episode (“Which I can exclusively reveal will probably never be made,” explained Roberts)... only to have it shelved.

For a while it was unclear where Roberts’ story would fit in production

Connections: Stationery

On emerging from the TARDIS, the Doctor comments that he can see a branch of Ryman’s, the leading UK stationery retailer which was founded in 1893.



and broadcast of the new Doctor's tenure. Another script by Neil Gaiman entitled *Bigger on the Inside* had been provisionally scheduled for the eleventh episode of the 2010 series, but by December 2009 it became apparent that the budget allocations for the rest of the run would not be sufficient to accommodate Gaiman's more lavish story; consequently, this script was shelved and would eventually be made for the 2011 series instead.

Aware of the need to have a cost-effective replacement episode in production for the final block of the 2010 series, Roberts suggested to Moffat that he could go back to the idea of *The Lodger*, to which the showrunner agreed. Moffat liked the idea of the Doctor doing normal, everyday things such as playing football and performing a mundane job, and the idea that the Doctor was too impressive for everyday life. Also, the story would focus almost exclusively on the Doctor. This meant that if the production schedule at the end of the year demanded it, production could be double-banked in parallel with another script which would focus on the character of Amy Pond.

"I was fascinated by that idea of the Doctor having to live a normal life," emphasised Roberts on *Doctor Who*

Confidential; however, he was aware that the Doctor would still have to be eccentric... but in a manner that would be normal for him. The Doctor's odd behaviour would in fact be driven by his plan to defeat the threat that he would discover during the episode. To emphasise the Doctor's strangeness, his flatshare would have to be with somebody who was very ordinary – the character of Craig Owens.

Matt the footballer

A fortuitous element of the original comic strip was the Doctor's participation in a game of football. In real-life, Smith's talents at the game had seen his future mapped out as a footballer; he had played for the youth teams of Northampton Town, Nottingham Forest and Leicester City. Unfortunately his career had been brought to an end at the age of 16 by a back injury. In deleted dialogue from *The Eleventh Hour*, the newly regenerated Doctor had told Amy that he was now "excellent at football", and now was a chance for him to demonstrate this.

The early versions of *The Lodger* were far closer to the strip version, and Roberts knew that he had to increase the alien menace; in the original strip this had been an alien war fleet of the Bandrigans, whom the Doctor had defeated in

Left:

The Doctor's flatmate, Craig Owens.



Connections: Talking rubbish

▶ One of the names in the Doctor's scrambled gibberish as heard by Craig is 'Descartes', a reference to the seventeenth-century French philosopher and mathematician René Descartes.



the background of the main narrative. The threat was originally to be that of Meglos, the xerophyte cactus-like villain from the earlier *Doctor Who* serial *Meglos* [1980 – see Volume 32]. This was an approach which Moffat approved of when Roberts suggested it, having joked for years that one day he would write a

sequel story called 'Meglos 2'. "The villain was involved with time loops and the science of shapes – Pythagorean solids and all that – and I couldn't help thinking of Meglos," explained Roberts, who would have the last of the Zolfa-Thurans possess an old lady in the flat above Craig's. Consequently, Moffat humorously considered calling the episode 'Mrs Meglos'.

"In the first drafts, Craig was much more suspicious and distrustful from the start, which was a hangover from Mickey and his history with the Doctor – and it didn't make sense," explained Roberts in *Doctor Who Magazine*. Retained at this point were sequences of the Doctor continually winning on the trivia machine in the pub until everyone became sick of him, and also the Doctor beating Craig while playing his video shoot-'em-up game – but without firing a shot; the pub sequences remained for a while until it was clear that they could not be fitted into the production schedule, and so some of the dialogue was later transferred to scenes in the park. Another sequence saw the Doctor and Craig travelling on a bus where a man asked a youth who was lounging across two seats to turn the hip-hop on his mobile down. The Doctor then used the sonic to have the device blast out the cheesy 1970s Eurovision music of Brotherhood of Man at full volume,



causing the youth to vacate the vehicle in embarrassment, and so free up his seat for an elderly man.

One element which was considerably expanded was the romance between the Doctor's flatmate and his girlfriend, Sophie; these two were to be deeply in love with each other without fully realising it, and the Doctor would act as the catalyst to resolve the situation happily for them both. "I think it's a situation everyone's been in at some point," noted Roberts on *Confidential*. "When you're in that situation, it's quite galling. When you're looking from the outside, it's quite funny."

Meglos survived in the first five drafts of *The Lodger*, and when he confronted the Doctor towards the end of the adventure it would transpire that the Time Lord had forgotten his earlier encounter with the "last of the Zolfa Thurans", and that Meglos had to remind the Doctor about the escapade with the Gaztak mercenaries and the planet



Tigella. However, in December 2009, the production team saw the alien race of the Vinvocci in *The End of Time* [2009/10 – see Volume 62] and realised that the spikey-headed, green-skinned aliens were extremely close to the look of a human possessed by a Zolfa-Thuran such as Meglos. This resulted in a rethink for *The Lodger* at the start of 2010.

“I wrote it for a restricted budget, and then was encouraged to go big at the end – there was actually more money than I’d originally thought,” Roberts explained in *Doctor Who Magazine*. It was now clear that the idea of recording *The Lodger* in tandem with an Amy-centred episode was not necessary, so that the companion’s role could be increased with more scenes inside the standing TARDIS set. However, the other episode to be made in the same block was *The Dream Lord* (latterly *Amy’s Choice* [2010 – see Volume 64]) by Simon Nye which would feature alien-possessed old folk – an element very close to Meglos’

intended victim, Roberts having an elderly person possessed by the alien. Because of this, a new approach was taken, and Steven Moffat suggested that the menace could be caused by an invisible time capsule on the roof of Craig’s flat, with its mechanism manifesting itself as a faceless figure on the stairs leading up to it.

Flat décor

Along with *Amy’s Choice*, *The Lodger* was to be made as part of Block Seven by director Catherine Morshead and would air as the eleventh episode of the 2010 series. During pre-production, Roberts was up to around the ninth or tenth draft, and talked to Morshead about aspects of the plot such as the need to get the Doctor inside the mysterious house on Aickman Road in the first place, and getting Craig to like him. Also, originally the resolution to the story saw Craig rescuing Sophie, while the Doctor averted the technological threat posed by the alien vessel. However, Moffat suggested a way that the two issues could be resolved together, and also conclude with the Doctor demonstrating to Craig and Sophie that they loved each other – helping them to overcome their fear of change.

“I had a meeting with Piers Wenger, Beth Willis and Catherine Morshead solely to discuss what the décor of the flat was like and what Craig’s tastes were,” recalled Roberts. In an email on Friday 22 January, his suggestions ran: ‘Chelsea fan! But not too fervent in the flat – no big scarves or decals or anything, he’s not that much of a lad. Books and DVDs –

Left:

The Doctor arms himself with an electric toothbrush.

Connections: Forgotten friends

▶ At the end of the episode, the crack – first seen in *The Eleventh Hour* [2010 – see Volume 63] – is also seen to be present in the premises of 79 Aickman Road, while Amy discovers her engagement ring that had been left in the TARDIS in *The Hungry Earth/Cold Blood* [2010 – see page 6].



'ORIGINALLY THE RESOLUTION TO THE
STORY SAW CRAIG RESCUING SOPHIE.'

I reckon he'll have a good few box sets of US shows – *West Wing*, *Sopranos* – and lots of comedies – *Family Guy*, *South Park*. A fair few books – more non-fiction, [Jeremy] Clarkson... John Lennon biography kind of books. Probably he's eBayed lots of CDs, and just has a big tower. On the walls – nothing sexist or *FHM*-y, no band posters or the like, he's a bit too old. If possible, framed film poster of *Raging Bull* or something like that.'

Roberts also crafted a CV for Craig to flesh him out more: born 8 February 1983 in Colchester to driving instructor Ray and Lynne (who worked in a wallpaper shop), Craig had an older sister called Debbie, passed seven GCSEs in 1999, three A-levels in 2001, could drive (but did not own a car), and had worked as a barman/waiter at the Hog's Head pub, was a sale assistant at Figgis Carpets and then a sales assistant at PC World before joining Brandon Information Solutions as a telesales operative in 2008.

The readthrough script of *The Lodger* was issued on Monday 15 February. The opening scenes of the episode with the Doctor's arrival were originally set at night, and when discussing Melina's latest crisis, Sophie remarked that this was "11 since Christmas" but noted that "at least she's got

some kind of love life". The Doctor paid Craig six month's rent in advance. Sophie did not leave her keys behind, and Craig's greeting to the Doctor of "I love you" was added later on. When Craig commented on the Doctor's amazing cooking, the Doctor replied, "It's easy, you see tastes are very much like colours, you blend two to get a third, etcetera"; this echoed the Doctor's explanation of the TARDIS' food machine *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1]. He originally added that he learnt to cook in "Paris, in the eighteenth centur... the eighteenth arrondissement."

Amy in the TARDIS

Speaking to Amy on the phone, the Doctor explained to her that, "I think I deleted football to make room for fascinating facts about the planet Malogaard." "The clue is in the word – foot-ball," remarked Amy. After the game, Sophie suggested that the Doctor could be a professional player, but the Doctor was more interested in asking Sean if he could have a cone from the nearby stack, explaining, "It's exactly the right shape." Having added the cone to his strange sculpture, the Doctor told Amy, "I've done it! A perfect non-technological scanning device! I need to improvise a shield around it, then I scan, then I find out what's upstairs, then I deal with it, then I can set you and the TARDIS free." "What does that mean?" asked Amy. "You think! Think like a Time Lord! Put on a big hat if it helps," the Doctor told her.

When the Doctor interrupted Craig's evening with Sophie, he juggled with a

Connections: Singing in the shower

▶ In the shower, the script specifies that the Doctor should be singing *La donna è mobile* (*Woman is fickle*) from Giuseppe Verdi's 1851 opera *Rigoletto*; the Doctor had previously sung this to himself in *Inferno* [1970 – see Volume 16] while in his third incarnation.



Left:

Amy gets trapped inside the TARDIS for a while.



Above:
The Doctor
unleashes his
football skills.

normal screwdriver and noted, “Isn’t this rubbish? Someone should invent a new, improved version, possibly more sort of – sonic, perhaps?” Seeing the Doctor at work on Craig’s various cables, Sophie asked the Doctor if he could look at her laptop which kept crashing.

While Craig was struggling into the office, the room originally claimed another victim in the form of Martin, a lonely looking bespectacled man with a holiday magazine who was out walking a dog when he was lured inside by the Avatar in the

form of a young woman.

This however was witnessed by the cat which sped inside the room. While in the call centre, this victim was registered, as the Doctor noted to Amy (“Lipperty Fenella walks Byzantine?”). When Craig entered the Doctor’s room, he found his drawings of Amy and the TARDIS as the structure suddenly came to life. The Doctor also showed Craig

a flashback of him finding the card in the newsagent’s window and extracting cash from a cashpoint with a massively long PIN. “I’m taking a big box of aspirin out of that rent money,” said the Doctor after the headbutts. The Doctor originally used his sonic to get into the upper flat, and once inside commented that the ship had crashed into the building and the crew had been killed; it was a ghost ship. The holiday magazine dropped by Martin was an extra clue about the ship seeking people who wanted to leave. With the ship gone, the Doctor told Amy that she could land in a couple of hours, and threw away his normal screwdriver, kissing his sonic and saying, “I missed you.” The Doctor then fed the cat with a tin of tuna on the street as he said goodbye, and Craig came with him as he wanted to see the TARDIS. In the park, the Doctor gave Amy her directions about placing the advert. When the Doctor offered him a trip in the TARDIS, Craig replied: “My universe is here. She’s called Sophie.”

One character who was ultimately dropped was that of ‘Happy Woman’

Connections: Appropriation

- ▶ Craig unwittingly steals the Doctor’s ‘catchphrase’, when he shouts, “Geronimo,” a phrase first used by the Eleventh Doctor immediately after his regeneration in

The End of Time
[2009/10 - see
Volume 62].



who would often be seen in the sequences outside 79 Aickman Road, chatting away merrily into her mobile. When seeing the Doctor with his shopping trolley she called out, "Give us a ride, love!" to which the Doctor remarked to the cat, "I'm glad someone's happy." "Morning loves!" she called out next morning when the group set off for the football match. "Hello love," she said to Sandra, just before the woman was lured into Number 79. Later additions to the script were the cat flaps in the doors, the van Gogh postcard, the Doctor's comments about six billion people and him posing as a member of International Rescue.

James Corden

The readthrough for the Block Seven episodes took place at Upper Boat at 4pm on the afternoon of Wednesday 17 February. The main guest star for the episode, cast as Craig, was British actor and writer James Corden. Corden had featured in television series such as *Fat*

Friends and *Teachers*, and then had appeared on stage from 2004 in Alan Bennett's acclaimed *The History Boys* with which he toured the world. From 2007, he starred in the comedy-drama *Gavin & Stacey* for BBC Three which he co-wrote and co-starred in with Ruth Jones (who had appeared in the *Torchwood* episode *Adrift*). He also developed the 2009 series *Horne & Corden*.

Corden was familiar with *Doctor Who* having been scared of the theme music when he was younger; "I've been asked a couple of times and haven't been able to do it because of different commitments," he explained. The actor was delighted with the script – enjoying the ordinary 'real world' feel of it – and felt that he was making something special in terms of British television. He also chatted at length with Matt Smith, who was cast in the UK version of *The History Boys* concurrent with Corden's Broadway run; "He's constantly going on about how he was doing *History Boys* in New York while I was doing it in Milton Keynes," Smith told *Radio Times*. The other main member of the small cast for the episode was Daisy Haggard as Sophie; in recent years, Haggard had featured in *Man Stroke Woman* on BBC Three and both *Psychoville* and *The Persuasionists* on BBC Two.

The start of Block Seven was spent with Catherine Morshead's team focusing on *Amy's Choice*. Meanwhile, news of James Corden's appearance in *Doctor Who* was revealed to the world via *The Sun* in Anne Richardson's story *Gavin & Spacey* on

Connections: International Rescue

▶ When introducing himself to the Avatar, the Doctor claims to be "Captain Troy Handsome of International Rescue", a reference that has its origins in two puppet series created by Gerry and Sylvia Anderson; Captain Troy Tempest had been the hero of *Stingray* which had debuted in 1964, while the following year had seen the arrival of *Thunderbirds* which had chronicled the exploits of the International Rescue organisation.



Left:

There's something at the top of the stairs.



Connections: Credentials

▶ The Doctor again uses his psychic paper, this time to provide Craig with references including his National Insurance number, his National Health Service number, and also a reference from the Archbishop of Canterbury – presumably this being Anglican theologian Rowan

Williams who had been enthroned in February 2003.



Below:

Two's company, three's a crowd.

Monday 22 February which noted that 'the larger-than-life comic was spotted learning lines while on a train to the *Who* set in Cardiff. When quizzed by a fan, excited Corden blurted out the secret.' A 'show insider' commented, "We normally keep our guest stars under wraps but you can't hide a bloke like James... James loves coming to Wales... We're just delighted to have James on board. He is a great actor and he'll be a perfect fit for the new *Doctor Who*."

When the shooting script for Roberts' episode was issued on Friday 26 February, it was entitled *Something at the Top of the Stairs*. The script (which

concluded on a scene for *The Big Bang*) was based around the premises of 79 Aickman Road (named after the acclaimed author Robert Aickman) which was described as 'an ordinary living room in a ground floor flat. A late-Victorian building knocked into two flats, one-up one-down. The home of a single man; big sofa, books, DVD, a big plasma TV and games console.' Outside this was a 'shabby hallway... A flight of stairs leading up. They are oddly steep, disconcerting.'

Of the main characters, Sophie's age was given as 26 while that of Craig Owens – as stated in his advert – was 27. Sean's age was given as 25, and the other members of the Kings Arms team were named as Dan, David, John H, Ben and Gustavo. At the call centre, Michael was described as simply in his '40s'. The victims lured into the upper flat were also described. Steven





was 'a depressed-looking male teenager, 18 (a bit indie but not silly)... Sad, the weight of the world on him. Teenage dreams of leaving... a kit bag slung over his shoulder.' He was followed by 'Nightclub Girl' described as being in her 'early 20s... she's underdressed, been drinking and crying, had a bad night'. Finally came Sandra: '40s, long mac, wearing glasses - sad looking'. These people were confronted by the Avatar, originally described in the form of Avatar-Man in his '50s, ordinary-looking' and then later as a 'little girl... in her hand a Victorian doll'. Agent Glamourpuss was described as 'a smart white cat'.

Breakfast time

For Craig's breakfast, the stage directions specified that the Doctor used a '1986 Royal wedding teapot, it came with the flat'; instead of an item celebrating the marriage of Prince Andrew to Sarah Ferguson in July 1986, an earlier item marking the wedding of Prince Charles and Lady Diana Spencer from July 1981 was used. Mentioning the fridge in Craig's flat, the stage directions had indicated - with reference to the preceding episode of *Vincent and the Doctor* [2010 - see Volume 65] - 'there could be a van Gogh postcard too?'. Craig originally explained that the gap in the team was because John - not Adam - had gone to Malta.

When the Doctor headbutted Craig, the script indicated, 'For just two seconds - subliminal images of the Doctor's entire life.' Of the Space-Time Capsule which was causing all the problems, the stage directions noted that 'The area around the front door is normal like the exterior... a huge space/time capsule - beyond the light is dark, Stygian, shadows and corners, and it's dirty and old - bigger inside than outside [with a] spider-shaped control console.'

The chronology of the story was that it opened on Day 1 - a Saturday - with the arrival of the Doctor. By Night 1, the Doctor had made an omelette and was given his keys, slipping back into the flat after the clubber had met her fate. Day 2 - Sunday - opened with the Doctor in the shower, and hours later after football the Doctor had built his scanning device. However, this did not stop him interrupting Craig and Sophie's evening, asking the latter what kept her in Colchester at 10.30pm, after which Craig was stung by the ceiling stain before he went to bed. In a deleted scene, a feverish Craig was woken by his alarm clock at 7am on Day 3 (Monday), after which the Doctor administered treatment and left him to sleep at 7.14am; Craig then woke at 2.45pm and hurried into work... with the remainder of the adventure resolved on Day 3. In the finished programme, it was established that the TARDIS had deposited the Doctor in Colchester the day before Day 1, ie Friday.

While recording on location for *Amy's Choice* near Cowbridge on Tuesday 2 March, a production meeting for *Something at the Top of the Stairs* was held over lunchtime. That afternoon, James Corden was interviewed on Richard Bacon's show on Radio 5 Live and commented that he was due to start work on *Doctor Who* the next day. ■

Left:
Evacuate
the flat!


'RECORDING CONTINUED AT WESTVILLE ROAD WITH JAMES CORDEN AND DAISY HAGGARD JOINING MATT SMITH FOR THE DAY.'

Production

Wednesday 3 March saw the start of recording on *Something at the Top of the Stairs*. The day began in Llantwit Major with work on *Amy's Choice*, after which Matt Smith departed for ADR work and the crew – with a different director of photography, Simon Archer – departed for the Penylan district of Cardiff and set up base in the car park of Kwik

Save on Newport Road. Westville Road was to appear as Aickman Road for recording through to 6.05pm, with scenes recorded with Steven and Sandra being lured inside the building. Meanwhile, James Corden had arrived at Upper Boat for his costume fitting for the episode.

Recording continued at Westville Road from 9.30am to 8.30pm the next day, with James Corden and Daisy Haggard joining Matt Smith for the day. Work began on the



Aickman Road exteriors with the arrival of the Doctor, and the departure of the Doctor and his new friends for the football match. The Doctor – appropriately – sported the number 11 shirt for the Kings Head team in accordance with his incarnation. Following this, the sequence of the strange ship imploding was recorded. Between takes, Smith enjoyed a kick-around with Corden in Waterloo Gardens. Karen Gillan had been

engaged on ADR work in the morning, and joined the crew in the afternoon at Mill Gardens for the scene of Amy arriving in the TARDIS to collect the Doctor and reward Agent Glamourpuss. Glamourpuss was played by Pearl, a cat provided by Martin and Ellen Winfield of Rockwell Animals. However, Pearl was less rigid in learning her stage directions than Bosley the rottweiler from the same company who had been in *The Eleventh Hour* a few



Above: Matt Smith and Karen Gillan run through a scene with the crew.

months earlier! Following this, a sequence was recorded for the second part of the final story of the series, *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] – by director Toby Haynes. Next, Catherine Morshead took over again for two night-time sequences showing the Doctor returning to his new home with a shopping trolley, and the young lady nightclubber being lured inside.

During the afternoon, *Made in Wales: Doctor Who* was held as part of a special three-day Pierhead Sessions event in Cardiff Bay. Although it had been hoped that Steven Moffat could attend, he was forced to drop out because of work commitments, and was replaced at short notice by fellow executive producer Beth Willis. The event got underway at 4.30pm, hosted by *Telegraph* journalist Neil Midgley who had made several visits to the production of *Doctor Who* in recent months. His other guests to discuss the BBC's local investment in drama programming in general – and

Doctor Who in particular – were Piers Wenger, BBC Cymru's English head of programming Clare Hudson and *Doctor Who* brand manager Ian Grutchfield. The session opened by showing the TARDIS crashing from the start of *The Eleventh Hour* and closed on the special 3D trailer for the new series; the Doctor's sonic screwdriver had also been brought along and it was confirmed that James Corden had been on set playing football. Beth Willis also recounted a conversation which she had had with Catherine Morshead that morning where they had considered deleting the strange device constructed by the Doctor in his room: "We came to the conclusion that there was absolutely no way we could lose it because kids would finish watching that episode and want to go into the kitchen and pull out all the stuff from under the sink and try to make it themselves."

Who are ya? asked *The Sun* next day as they printed photos of Smith and Corden kicking a ball around on location, and

reminding readers of Smith's footballing pedigree. *The Daily Mail* ran the story *Even time travellers can't escape James Corden! Now Gavin & Stacey star pops up in Doctor Who* with similar images and reports of the sequences recorded. Meanwhile, numerous small changes were made throughout the script in a series of pink amendments.

Friday 5 March saw the *Doctor Who* team engaged in more footballing action at Victoria Park in the Canton area of Cardiff. This location had previously been visited by the BBC in January 2008 for sequences in *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] and also for *The Sarah Jane Adventures*. Now, it was the venue for the Kings Head match against the Rising Sun. While Karen Gillan was not required for recording, the 8am to 5.30pm schedule was covered by *Doctor Who Confidential*... and the cast members found themselves getting bitten by midges. "All the dreams coming true at once," declared Matt Smith to the *Confidential* team. "Best day's filming ever on *Doctor Who*. Not because of JC, but because we're playing football." "It's all really CGI because he can't kick the ball to save his life," joked James Corden of Smith's sporting prowess,

claiming that the ball would be added later as CGI against greenscreen shots. "The football match was very easy to do. It didn't need a lot of choreography because Matt's so brilliant at football," noted Catherine Morshead. During the day, Smith also found time to do a phone interview with *Doctor Who Magazine* journalist Jason Arnopp for "our favourite publication".

After the scenes at the game and the strange jump in time (with Matt Smith recorded separately against a greenscreen so the Doctor could be added to footage of Craig and his friends), the sequence of the Doctor finding himself abandoned by the TARDIS was also recorded. The sight of the police box quickly attracted the attention of pupils from Lansdown Primary School when lessons concluded for the week...

Connections: Sight unseen

▶ The Doctor explains that Craig's false memories of another floor above his ground floor flat are due to a perception filter. The Doctor had most recently encountered a perception filter in Amy's house in *The Eleventh Hour* [2010 – see Volume 63].



Interviews and photocall

Doctor *phew!* was the next story from *The Sun* on Saturday 6 March as it ran a picture of Karen Gillan with a fish on a platter by the TARDIS from Thursday's recording, and commented on the Doctor wheeling around 'a trolley full of junk'. *The Daily Star* ran *Dr Who in the House* by Peter Dyke and Katie Begley in which the plot of the episode – now entitled *The Lodger* again – was revealed by 'a programme insider'. More substantial was the appearance of Simon Hattenstone's interview piece *Meet Matt Smith*, the cover story of the *Guardian Weekend* magazine. Meanwhile, the *Doctor Who* crew was over at Lanelay Hall in Pontyclun to record scenes inside the abandoned fire service offices for the

Left:

Matt Smith has a kick-about between takes.



Connections: French cooking

▶ The Doctor claims that he learnt to cook in Paris; he had visited this city in the sixteenth century in *The Massacre of St Bartholomew's Eve* [1966 - see Volume 7], in the eighteenth century in *The Reign of Terror* [1964 - see Volume 3], in the twentieth century in *City of Death* [1979 - see Volume 31], in the eighteenth century in *The Girl in the Fireplace* [2006 - see Volume 52], and most recently seen the city in contemporary times in the previous episode,

Vincent and the Doctor [2010 - see page 64].



Right:
A close
friendship.

rest home in *Amy's Choice* and the call centre in *The Lodger*. Corden and Haggard performed a photoshoot from 1.30pm so that shots of Craig and Sophie could be acquired for the fridge door in studio, and following this Matt Smith joined them from *Amy's Choice* to record the scenes at the BIS premises through to 6.30pm.

Following a day off, Monday 8 March saw the announcement of the *Doctor Who* bus tour across the UK to promote *The Eleventh Hour* to young viewers. Meanwhile with location work completed on the story, *The Lodger* continued in the confines of Upper Boat studios. Usual recording hours for the week were 8am to 7pm, and this first

day saw the recording of the scenes in the strange space-time capsule which had been erected in Studio 5. Raised on a platform like a theatre stage, the set massively impressed Corden who was delighted with the emotional scenes played out on the day. Karen Gillan was again released for the day, while the *Confidential* crew followed Catherine Morshead's busy schedule. "That day was a very, very busy day because there was eight pages of dialogue and there were special effects and there were pyrotechnics," recalled the director to the documentary crew. The main climax for the episode was recorded first - with care taken over scheduling the work with Ellie Cursio who played the little girl version of the Avatar and could only work between certain hours. After this, the scenes of Sandra and the clubber meeting

their fates were recorded.

Gillan was back on set on Tuesday 9 March, recording TARDIS scenes for *Amy's Choice* in the morning during which James Corden was interviewed by BBC Interactive for the *Doctor Who* website. "I love working with Matt," Corden enthused as he took the team on a tour of the space-time capsule set from the previous day, the Blue Box Café at Upper Boat, and then onto the flat sets which had been built on Studio 6 for work later that day. With the work on *Amy's Choice* completed for the day, Smith and Gillan departed for ADR work at 2pm, with Smith then going on to conduct an interview with the *Sunday Times* magazine at Broadcasting House from 5.30pm. Recording continued with Corden and Haggard in their opening scene in the living room, then some of the hallway scenes with Craig and the cat, and finally Craig confronting the Avatar Man at the top of the stairs. That evening, *Doctor Who* won another award - that of Best TV Drama Programme awarded by the Television and Radio Industries Club, with Bernard Cribbins - who had played Wilf Mott in *Doctor Who* from 2007 to 2010 - collecting the trophy.



Karen Gillan was again absent from the call sheet on Wednesday 10, meaning that she was free to speak to Natalie Jamieson on Fearne Cotton's Radio 1 programme at 12.15pm – a chat deferred from the previous day. “Amy is a very sassy lady. She meets the Doctor in an incredibly interesting way,” the actress told listeners as she discussed the news of the *Doctor Who* tour. Gillan was now free for the remainder of the week as the action focused on the Doctor and Craig. Recording continued in Craig's flat within Studio 6. The Doctor met Sophie, was invited to play football, introduced himself to Craig and noticed the strange stain in the living room... before Matt Smith was released at 5pm for a *Time Out* interview. A Dalek photoshoot for *Radio Times* was also being conducted at the same time. Corden continued recording, performing the shots of an impatient Craig outside the bathroom, and his character looking in the fridge when the doorbell was rung by the Doctor. In accordance with the note in the stage directions, a handout for the Vincent van Gogh exhibition at the Musée d'Orsay – as visited by the Doctor and Amy in the previous episode, *Vincent and the Doctor* [2010 – see page 64] – was seen.

The Doctor and Craig

Neil Midgley's extensive piece on *Doctor Who* appeared on *The Daily Telegraph* website on Thursday 11 March, chronicling since September the readthrough of *The Eleventh Hour* and location work at Llandaff, through to recording on *The Pandorica Opens* in early February. The same day, blue revisions to the script were issued, covering the material of the Doctor and Craig entering the upper flat to rescue Sophie. Back at Upper Boat, two other crews were also at



work alongside the *Doctor Who* team; the *Confidential* crew was there to study work on *The Lodger* while a team from *Blue Peter* had arrived with the TARDIS design competition winners: Joshua, Lauren and Susannah. Matt Smith began the day with ADR work at the premises of Bang, but then was back on the TARDIS set by 10.30am to receive the competition winners, show them how to operate the TARDIS controls, and to answer their questions.

In the meantime, Corden and Haggard had been recording scenes in the hallway, of Craig peeping inside the Doctor's room at his strange machine, and then, for the pre-credits, of Sophie having to leave. After Smith arrived, the scene of Craig asking the Doctor to give him some privacy for the evening was recorded. Then it was Corden's turn to be released early, heading off at 3.30pm to travel to London for the recording of *Friday Night with Jonathan Ross*. Smith continued to record on his own, with the Doctor grabbing the tea bags in the kitchen, taking a shower and then losing his towel in the hallway. For the Doctor's slip in the shower,

Above:

What is going on upstairs?

stuntman Gordon Seed was called in to double for Smith, with arranger Crispin Layfield ensuring that all was safe for the performers.

That evening at the recording of *Friday Night with Jonathan Ross*, Corden confirmed to Ross that he was playing a “goodie” and commented of working with Matt Smith, “I’m really enjoying it and I think people are going to enjoy him.” Ross wrestled Corden for the script pages which he was learning for the next day, and read out a single line to tease the audience: “No you won’t. I’ve been in your head, remember?”

Right:

Recording Amy’s TARDIS scenes.

Aickman Road

The Doctor’s departure from his “gaff” was recorded first from 7.30am on Friday 12, now that Sophie and Craig had been brought together, following which the sequence of the Doctor and Craig on the stairs was recorded. Other scenes on the stairs covered Steven encountering the Avatar Man, and then the Doctor having a chat with Agent Glamourpuss, with Pearl

coaxed into performance by Ellen Winfield and Ann Silcox prior to the 6.30pm wrap. Elsewhere, the BBC Interactive team was recording website material with director Adam Smith about the début episode of the new series. That evening, BBC One transmitted the James Corden interview on *Friday Night with Jonathan Ross*. Sunday 14 then saw a substantial piece on Karen Gillan – *Meet Doctor Who’s new assistant* by Euan Ferguson – appearing in *The Observer*.

Connections: Still cool

As in *Victory of the Daleks* [2010 – see Volume 63] and *Amy’s Choice* [2010 – see Volume 64], the Doctor refers to himself as “the Oncoming Storm” when reprimanding Sean, and – in another repetition of his sartorial sense from *The Eleventh Hour* [2010 – see Volume 63] –

maintains that bow ties are cool when talking to Amy.



The final week of recordings on the 2010 series of *Doctor Who* kicked off on Monday 15 March, with each working day generally scheduled for 8am to 7pm. Smith, Corden and Haggard were back in Studio 6 recording Craig giving the Doctor his keys, the Doctor interrupting the couple’s quiet evening together, and then the material of the Doctor talking to Amy on the phone from the hallway. Karen Gillan was present at Upper Boat, being interviewed by *Doctor Who Confidential* at noon and then having a meeting with Catherine Morshead about the TARDIS scenes which were to be recorded over the next few days. “Matt won *Junior Masterchef* when he was nine,” joked James Corden of the sequence where the Doctor whipped up an omelette, claiming that the actor was looking to feature on more celebrity-based reality shows.

Matt Smith spent the first part of Tuesday 16 March talking to the team from the BBC website, while work continued at the Aickman Road flat with the scenes in Craig’s room as he chatted to Sophie on the phone, Sophie failing to elicit a reaction from Craig with her plan to go to look after monkeys, and Craig being stung by the stain on his living room ceiling.



'JAMES CORDEN COMMENTED OF WORKING
WITH MATT SMITH, "I'M REALLY
ENJOYING IT AND I THINK PEOPLE
ARE GOING TO ENJOY HIM."'



Above:
"Kiss the girl!"

The *Confidential* team was again on set, with Smith arriving at 11am, and Karen Gillan then going off to chat to the BBC Interactive team. In the Doctor's bedroom, the Time Lord bamboozled Craig with his references, after which Craig told the Doctor about Sophie in the kitchen, and then ordered the Doctor to leave in the hallway.

"I've absolutely enjoyed every single minute of it, to the point where I woke up this morning and went, 'Oh, it's my last day today. That's rubbish,'" James Corden told *Doctor Who Magazine* reporter Ben Cook at Upper Boat on Wednesday 17 March. *Doctor Who Confidential* was also on hand when work continued in the flat set, showing the Doctor attempting to deal with Craig's sudden illness, and Craig waking later that day. Meanwhile, Karen Gillan was at work on the standing set of the TARDIS where director Jonny Campbell – who had handled *The Vampires*

of Venice [2010 – see Volume 64] and *Vincent and the Doctor* in Block Five – was helping a second unit, recording much of her material for later in the episode as she spoke to the Doctor on the phone. The main team then wrapped on the scenes with James Corden with the Doctor letting Craig into his mind in his bedroom, and completing the scene of Craig ordering his new lodger to leave. That night, Smith and Gillan were excited to watch a first edit of *The Pandorica Opens*.

Delighted writer

Two units were working again on Thursday 18 March, with Gareth Roberts visiting production of his episode alongside the *Confidential* crew. The writer had been delighted to see his dialogue brought so effectively to life in the daily rushes by Smith, Corden and Haggard. In the Doctor's room, the Doctor

was making a telephone call to Amy, while Amy was responding to earlier scenes over in the TARDIS. Again, Gillan was working with Jonny Campbell's unit while Morshead directed Smith. At lunchtime, the cast and crew photo for the 2010 series of *Doctor Who* was taken on the TARDIS set, after which Smith departed to record material on location for *The Big Bang*, and Gillan was then engaged in publicity work for the show to be joined by Smith at 4pm. This left Daisy Haggard to carry on recording various solo scenes in the hallway, along with the sequences of Sandra and the clubber being lured up the stairs to their doom. Pick-up shots of the stained living room ceiling were also recorded by 6pm. Concurrent with this, from 3pm a VIP visitor tour of Upper Boat was being conducted, taking in the new TARDIS, the prosthetics room and also showing off the new Daleks which had been parked besides Sarah Jane's attic set. Inserts for Block Six were also being recorded during the day. That evening, Smith and Gillan were the centre of attention when *The Eleventh Hour* was premiered at Cineworld in Cardiff, and Piers Wenger confirmed that shooting

would start in July for both a Christmas Special and the 2011 series.

Friday 19 March began out on location on *Amy's Choice*, after which the team returned to base for a TARDIS scene from the same episode. BBC New Media then recorded material with Gillan on the TARDIS set from 3pm, while in Studio 6 in the Doctor's room, the telephone conversations from the Doctor about scanning devices and football were concluded. A second unit also recorded various insert elements such as smoke effects, and bits of other episodes.

Recording on the 2010 series of *Doctor Who* concluded on Saturday 20 March, starting with scenes from *Amy's Choice*. However, the final recording up to 6.30pm comprised the scene of the Doctor and Amy reunited in the TARDIS at the conclusion of the story, and an insert shot of the crooked smile appearing in the flat at Aickman Road.

Who's got an appointment with the Doctor? was the title of Ruth Huntman's piece for the *Sunday Mirror* on Sunday 4 April which ran pictures of James Corden working on *Doctor Who*. ■

PRODUCTION

Wed 3 Mar 10 Westville Road, Penylan, Cardiff (Aickman Road)

Thu 4 Mar 10 Westville Road (Aickman Road/Local Park)

Fri 5 Mar 10 Victoria Park, Canton, Cardiff (Local Park/Local Park - Bandstand)

Sat 6 Mar 10 Lanelay Hall, Pontyclun, Llantrisant (Call Centre)

Mon 8 Mar 10 Upper Boat Studios: Studio 5 - Space-Time Capsule

Tue 9 Mar 10 Upper Boat Studios: Studio 6 - Craig's Flat - Living Room/Shared Hallway

Wed 10 Mar 10 Upper Boat Studios: Studio 6 - Craig's Flat - Shared Hallway/Hallway/Living Room/Kitchen

Thu 11 Mar 10 Upper Boat Studios: Studio 6 - Craig's Flat - Hallway/Doctor's Room/Living Room/Bathroom

Fri 12 Mar 10 Upper Boat Studios: Studio 6 - Craig's Flat - Living Room/Shared Hallway

Mon 15 Mar 10 Upper Boat Studios: Studio 6 - Craig's Flat - Living Room/Hallway

Tue 16 Mar 10 Upper Boat Studios: Studio 6 - Craig's Flat - Craig's Room/

Shared Hallway/Living Room/Doctor's Room/Kitchen

Wed 17 Mar 10 Upper Boat Studios: Studio 6 - Craig's Flat - Craig's Room/Hallway/Doctor's Room/Shared Hallway; Studio 1+2 - The TARDIS

Thu 18 Mar 10 Upper Boat Studios: Studio 6 - Craig's Flat - Doctor's Room/Shared Hallway

Fri 19 Mar 10 Upper Boat Studios: Studio 6 - Craig's Flat - Doctor's Room

Sat 20 Mar 10 Upper Boat Studios: Studio 1+2 - The TARDIS; Studio 6 - Shared Hallway

Post-production

Cuts were made to *The Lodger* during editing, and the scene of the Doctor emerging from the TARDIS and being left behind in the pre-credits was originally not to be seen until later in the episode when the Doctor showed Craig what had happened in one of the headbutt flashbacks.

When the Doctor was talking to Amy by phone, he originally exclaimed, "I've got keys!" "Is that exciting?" asked his companion. "Very important thing, keys," continued the Doctor, "who we give them to, who we let in." After the

Doctor had reiterated that bow ties were cool, he continued, "Plus it sets off my chin. Without it I'll just look like a big conspicuous chin, all chinny." "Yes, that sounded really normal," retorted Amy. After the Doctor had guided her in the use of the zigzag plotter to stabilise the ship by standing two steps to the right, Amy asked, "What? The controls do different things depending on where you're standing?" "Well, durr, as we humans say... you hold on - Doctor out. Bye."

When the Doctor returned to 79 Aickman Road that night with his trolley of junk, a cat brushed against his leg. "Hello

'AFTER THE DOCTOR HAD SAID HIS
GOODBYES, SOPHIE GRABBED CRAIG AND
PULLED HIM BACK INTO THE FLAT.'

puss,” said the Doctor, “Glamourpuss. Can’t stop, work to do...” While he was showering, there was originally a cutaway when the Doctor heard the noise from upstairs and pulled back the shower curtain to ask, “No – what was that? Craig?” Then, as the door slammed, he again asked, “What? Was that the door? Is that you?”

Confronting the man behind the door at the top of the stairs, Craig explained, “I was worried. Can I help you?” “Oh no, thank you,” said the man, “Everything’s fine, just a small accident. Thank you for the offer.”

A normal bloke

In her phone conversation with the Doctor, after Amy had heard the Time Lord’s pondering about football being the game with sticks, she said, “Oh, if only I could believe that was a joke.” Then the console beeped at her, causing her to ask with trepidation, “Did you hear that?” “Power down the stimulator,” ordered the Doctor, “Big red button.” “Does it matter where I’m standing?” asked Amy, while the Doctor – putting his jacket on over his football shirt – headed out, saying, “Oh, if only I could believe that was a joke!” In the hallway, Craig was already changed and waiting with Sophie, and as the Doctor appeared he seemed to be saying to them: “Marzipan fillets in brine. Innocuous jagger ripple.” Suddenly noticing Craig and Sophie, he continued, “Gotta go. It’s Craig, he can’t understand us, we’re on scramble,” while this translated as, “Simple dishwasher tracts make Horace epiphany trousers.” “I told you, he’s mad,” Craig insisted to Sophie. “What are you doing?” asked Sophie. “I’m practising my poetry,” claimed the Doctor, “It’s wildly experimental.” “Look,” said Craig,



“D’you wanna come or not?” “Of course!” exclaimed the Time Lord, “It’s a normal Sunday, I’m a normal bloke, and what’s more normal than football? Who cares about metaphysical verse? Bo-ring!” Grabbing the ball and effortlessly heading it, the Doctor strode out, leaving an impressed Craig commenting, “Not bad! That was really not bad Doctor!” “Yeah, he’s not your date, either,” reminded Sophie, as she followed him out onto the street.

“Between us, Doctor, I’m the best player on the side,” Craig told the Doctor as they walked down Aickman Road, with Sophie trailing behind them. “But you play for the fun of it?” asked the Doctor. “He’s just letting you know,” explained the rather peeved Sophie, “And they’ve lost the last five Sundays.” Squeezing his flatmate’s shoulder, Craig said, “We can turn it around, can’t we Doctor?” Fiddling with the neck of his football shirt because he was missing his bow tie, the Doctor replied, “I hope your friends don’t think I’m too chinny.”



Arriving at the park, Sean originally introduced the rest of the Kings Arms team as “Dan, David, John H, Ben, Gustav”. “A’right, everybody,” smiled the Doctor. When the Doctor was lifted aloft by his teammates after their victory, he originally said – with reference to the first-century Roman ruler – “You’re too kind, really – I feel like the emperor Claudius!” During the subsequent meal of fish and chips, the Doctor was studying an orange and white hazard cone. Following his misunderstanding over Sean’s use of the word “annihilate”, the Doctor added, “And could you maybe avoid the word annihilate?” Then in the wake of the time distortion, the Doctor handed his chips to Sophie and announced, “Sorry, Craig, everyone, I’ve gotta get home...” “Aw, come on, Doctor, it’s Sunday!” bemoaned Sophie. “Sorry, stuff to do, Sunday stuff!” remarked the Time Lord as he rushed off with the cone. “Why’s he taken a cone?” asked a chuckling Sophie as she turned to Craig, “He’s mad, isn’t he – a cone?” However,

Craig was frowning after the Doctor, causing Sophie to ask him, “You okay?”

During the late-night conversation with Sophie, after she had declared that she could do anything she wanted, the Doctor replied, “Well maybe you could start by never putting yourself down like that again!” When Sophie started to consider hard about what it was that might be keeping her in Colchester, the Doctor returned to his work, rolling his eyes and muttering, “Six billion people...”

After the Doctor told Amy to check out the history of the building, his companion asked, “You’ve got ground plans of buildings in Colchester in the data bank?” “I’ve got everything ever, but it feels like cheating to peek,” he confirmed, “Today it could be useful.” “And who says ‘data bank’ any more,” commented Amy, “it’s not the 70s.” “Meanwhile,” continued the Doctor, “I will have another idea – here it comes... No technology, no technology... got to see inside...” His quiet musing was distracted by a miaow from outside. “Got it!” exclaimed the Doctor, “Speak later! Get them plans!” Throwing open the curtains, the Doctor looked at the cat on the windowsill and picked it up. “Glamourpuss. I think it’s time we talked,” he said, whispering in its ear. “I’ve got a little job for you.”

Left:

Sophie and Craig decide to stay together.

Poisoned flatmate

Craig woke up ill at 7am, turning off his alarm in a short deleted scene. After the Doctor examined his poisoned flatmate, he continued, “Story of my life, cleaning up after... my fellow humans.” The Doctor’s attempts to excite the tannin molecules in the tea continued with him realising that he couldn’t use the sonic – “Gah! No!” – and then on picking up a normal screwdriver, continued, “Curse

you!” before pummelling his head and thinking, “Tannin, tannin!” Pouring the liquid from the teapot into his flatmate’s mouth, the Doctor saw Craig blink and say, “My head...” before reassuring him, “You’re going to be fine, Craig. Drink up. It’s tea, the normal drink.”

At the call centre, after the Doctor started speaking to Mr Joergensen, Michael dunked a custard cream into the Doctor’s tea, saying, “Allow me, Doctor.” Noticing Sophie looking after the departing Craig, he continued, “Gonna be leaving us then Soph?” “Looks like it,” agreed Sophie.

“My place. My gaff.”

When the Doctor studied the space-time capsule and commented that somebody had attempted to build a TARDIS, he continued, “space/time capsule, chameleon circuit, blends in with its surroundings, every detail – even a catflap! Must have been here for weeks!” With Sophie drawn to the console, as the Doctor attempted to use his sonic screwdriver he cursed, “Gah! Deadlock seal!” When Sophie told the Doctor that she had questions, the Doctor replied, “Sorry, you missed the window.” As Amy realised that the Avatar had identified the Doctor as the correct pilot, the Time Lord commented, “Took you a while to find me. Of course, I was shielding myself before.” Being dragged towards the activator, the Doctor said through gritted teeth, “It’s keys! It’s like keys, it’s who let you in.”

After Craig and Sophie kissed on the sofa, Sophie suddenly exclaimed, “I never said. Well done saving the company.” “Sorry,” said Craig, “I’ve done what?” “The Doctor used your notes at the meeting. Didn’t he tell you? He found that stuff in your desk, your mad plan. You’ll get all the credit, a promotion.” When the Doctor

walked in on the passionate couple, Amy shouted, “No!” to him before he walked out again. In the hallway, the Doctor looked around sadly, commenting, “My place. My gaff.” As he set down the key, he commented, “Me with a key.”

After the Doctor had said his goodbyes, Sophie grabbed Craig and pulled him back into the flat. The Doctor was then waiting in the park as the TARDIS materialised, commenting, “Right on time!” “Hiya!” smiled Amy as she emerged from the police box carrying an enormous trout on a silver platter, “As requested.” The Doctor hugged Amy and then whistled, with Glamourpuss running up to where the fish was placed on the ground. “I am a man of my word, Agent Glamourpuss,” said the Time Lord, before turning to Amy, “We’ve got work to do. I need to alter a will, and you need to write a note above Craig’s advert four days ago round the corner.” “Pleasure working with you,” smiled Amy to the cat before she followed the Doctor into the TARDIS. “What has the nasty lady been doing to you?” mocked the Doctor as he checked the console of his ship.

In the finished version of *The Lodger*, captions to indicate the passage of time (eg ‘One Day Later’) were used, with the producer and director credits appearing over the Doctor’s arrival at 79 Aickman Road.

Right:

An awkward introduction for the Doctor and Sophie.





During the sequence where the Doctor shared his memories with Craig, images were shown of the Doctor in his Ninth incarnation from *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50], Tenth incarnation from *Human Nature/The Family of Blood* [2007 – see Volume 56], Eighth incarnation from the *Doctor Who* TV Movie [1996 – see Volume 47], Fourth incarnation from *The Brain of Morbius* [1976 – see Volume 24], Third incarnation from *Planet of the Spiders* [1974 – see Volume 21], Second incarnation from *The Ice Warriors* [1967 – see Volume 11] and First incarnation from *The War Machines* [1966 – see Volume 8], plus the current incarnation with Amy from the start of *The Beast Below* [2010 – see Volume 63]. Along with these were images of Rose and an Ood from *The Impossible Planet/The Satan Pit* [2006 – see Volume 53], Cybermen from *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52], the Racnoss from *The Runaway Bride* [2006 – see Volume 54], an Angel from *Blink* [2007 – see Volume 56] and a Dalek.

The title of *The Lodger* remained in a state of flux for several weeks. “Originally I did want *Something at the Top of the Stairs* –

which can be sung to the tune of *Something is Squeezing My Skull* by Morrissey,” quipped Roberts to *Doctor Who Magazine*, “but it’s too long, apparently. The viewers might have a fit trying to read it in time.” As such, the title changed to *Don’t Go Up the Stairs* during April, and then – in early May 2010 – was finally fixed again as *The Lodger*.

ADR dubbing was undertaken by the Artemedia Loop Group at Hackenbacker Post Production in London on Thursday 20 May. Other significant pieces of dubbing included the Doctor commenting that he must not use the sonic while speaking to Amy on the phone and some of the instructions to Amy about placing her card.

The music score for *The Lodger*, composed by Murray Gold, was recorded by 21 musicians under conductor Ben Foster at Studio 2 of the legendary Abbey Road Studios in London on Friday 21 May. The 36 cues ran to 23 minutes and were recorded between 3.30pm and 7.30pm. The throw forward to *The Pandorica Opens* used the library tracks *Accelerometer*, *Cello Sub Marine*, *Beat to Death*, *Peak and Destroy*, *Thunderland*, *Graveheart* and *Orchestral & Choir Swell D*. ■

Above:

“Me and you, it’s not going to work out.”

Publicity

Above:

The Doctor and his new friends Sophie and Craig.

▶ ‘*Doctor Who* can be many things: *The Lodger* shows just how deliciously funny it can be,’ was Mark Braxton’s verdict in the *Radio Times* where a shot of the Doctor intruding on Craig’s evening with Sophie was printed alongside the text which nominated the episode as the *Drama of the Week*.

▶ The BBC website released four extracts from *The Lodger* – the Doctor introducing himself to Craig, making an omelette, explaining where he learnt to cook and playing football – on Wednesday 9 June, along with *Introducing The Lodger* in which James

Corden trailed that Saturday’s episode. That day, James Corden was hot news, since the media had leapt on an on-stage spat that took place the previous night between Corden and actor Sir Patrick Stewart at the *Glamour* Woman of the Year Awards in London. Further exclusive video items with James Corden were added to the website on Thursday 10 June, and *The Lodger* was then promoted twice on ITV1 on the morning of Friday 11 June – first of all by Richard Arnold on *GMTV* and then on the Best of the Box section of *This Morning*.

Broadcast

► Scheduled at 6.45pm on Saturday 12 June, on BBC One and BBC HD, the audience share of *The Lodger* was only 22% for its initial broadcast, scheduled against pre-match build-up of the World Cup football fixture of England vs USA which pulled in around 13 million viewers on ITV1. Nevertheless, *Doctor Who* was still the fourth most watched show of the day. At 7.30pm, BBC Three and BBC HD screened *Extra Time*, an imaginative edition of *Doctor Who Confidential* which found Karen Gillan at the Greenwich Observatory discussing the nature of time with Dr Maggie Aderin-Pocock and public astronomer Marek Kukula, and a tongue-in-cheek edition of BBC One's *Football Focus*. In the latter, Dan Walker, Steve Wilson, Lee Dixon and Mark Lawrenson delivered coverage of the Kings Head-Rising Sun fixture. Following on from the broadcast came the BBC website's *Big Questions 10* in which Smith and Corden discussed flatmates they had lived with.

► Sunday 13 June saw Arthur Darvill taking the stage for his first convention appearance at the Bad Wolf event in Birmingham. *The Lodger* was then repeated – with a *Cut Down* edition of *Extra Time* – at 7pm that evening on BBC Three. Further transmissions

followed at 11.20pm on Monday 14 courtesy of BBC HD, and then with its *Cut Down* making-of at 9pm on Friday 18 from BBC Three.

► Delighted with the finished programme, writer Gareth Roberts had relished the casting of James Corden and Daisy Haggard, and quickly had ideas for sequels which would allow the Doctor to follow-up on the life story of Craig and Sophie, continuing on from the episode which Dan Martin of *The Guardian* described as 'one of the strongest episodes of the year'.

Below:

James Corden and Matt Smith hit it off.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Lodger	Saturday 12 June 2010	6.45pm-7.30pm	BBC One/BBC HD	42'31"	6.44M (20th)	87

Merchandise

Right:

Behind the scenes on the DVD extras

The *Lodger* was first released on BBC DVD and Blu-ray in September 2010 as part of *Doctor Who – Series 5 Volume 4*. *The Lodger* was later included on *The Complete Fifth Series* DVD/Blu-ray box set, released by BBC Worldwide in November 2010 (with a reissue in August 2014), which also included outtakes from the making of the episode, the trailer and the cut down version of *Doctor Who Confidential*. *The Complete Fifth Series – Limited Edition* DVD/Blu-ray was also released in November 2010. This release came in a metal case with four limited-edition illustrated art cards and two additional scenes. *The Lodger*

Right:

The Lodger was first released on DVD in September 2010.

Far right:

Pearson Education's photo book of the story.

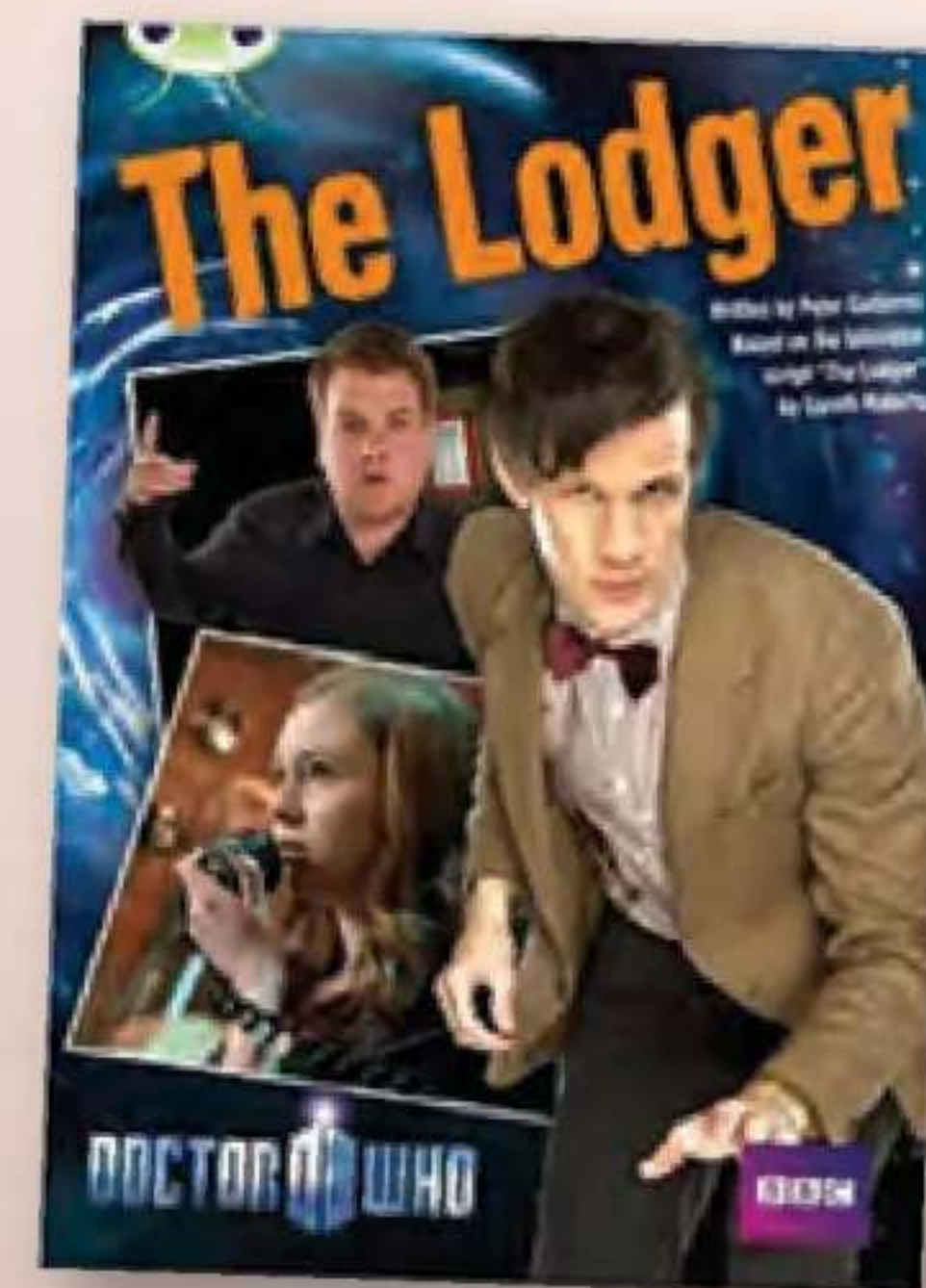


was available on DVD as part of issue 79 of GE Fabbri's *Doctor Who – DVD Files* in January 2012.

Music from *The Lodger* was released on Silva Screen's *Original Television Soundtrack Doctor Who Series 5* in November 2010.

The tracks were: *Adrift in the TARDIS*, *Friends and Neighbours*, *Doctor Gastronomy*, *You Must Like It Here*, *A Useful Striker*, *A Painful Exchange*, *Kiss the Girl* and *Thank You Craig*.

Peter Gutierrez's photo book of *The Lodger* was published by Pearson Education in May 2011. It was intended for use in schools, to develop literacy skills and was only available from the publisher's website. ■



Cast and credits

CAST

Matt Smith The Doctor
and
Karen Gillan Amy Pond
with
James Corden Craig
Daisy Haggard Sophie
Owen Donovan Steven
Babatunde Aleshe Sean
Jem Wall Michael
Karen Seacombe Sandra
Kamara Bacchus Clubber

UNCREDITED

Michael Burrell Voice of Avatar Man
Darrell Heath Avatar Man
Ben Peyton Voice of Avatar Young Man
Andy Jones Avatar Young Man
Ayesha Antoine Voice of Night Club Girl
Gordon Seed Stunt Double for The Doctor
Jon Davey Doctor's Team Goalkeeper (David)
Christopher Miller, Phill Williams, Yinka Onitiri, Craig Palmer Doctor's Team (Custard, Ben, Dan, John H)

Charlie Potheary Opposing Team Goalkeeper (Bruce)
Ollie Shephard, David Stephen Jenkins, Darren Clarke, George Nicol Dunn, Oskar Gustafson, Jason Ward, David Stock Opposing Team (Rio, Mark, Sol, Gary, Ryan, Thierry, Gary)
Peter Davidson Referee
Melanie Allen, Bernard Batt, Ollie Bryan, Cheryl Jenkins, Marsha McLeod, Earl Palmer, Tennis Russell, Steve Thomas, Kodjo Tsakpo, Elles Williams Spectators
Lydia Fewell Voice of Avatar Little Girl
Ellie Cursio Avatar Little Girl
Melanie Allen, Jon Davey, Marsha McLeod, Azhar Miah, Christopher Miller, Yinka Onitiri, Jason Weeks, Elles Williams Call Centre Workers
David Stephens, Anne Lyken Garner, Jason Shepherd Passers-by
Stephen Bracken-Keogh, Nicholas Wilkes, Darryl Adcock, Paul Ganney, Paul Sparrowham, John Rayment, Ben Cooke, Steve Brayham, Paula Keogh, Averley Burton, Wendy Sheard, Nicole Clarke, Janet Howson, Emma Feeny Crowd ADR

CREDITS

Written by Gareth Roberts
Produced by Tracie Simpson
Directed by Catherine Morshead
[2nd unit: Jonny Campbell]
1st Assistant Director: Kieran Murray-Smith
[uncredited: Jonathan Hunter]
2nd Assistant Director: James DeHaviland
3rd Assistant Director: Heddi-Joy Taylor-Welch
[uncredited: Arwel Wyn Evans, Alison Jones]
Runners: Nicola Eynon Price, Laura Jenkins
Location Manager: Gareth Skelding
Unit Manager: Rhys Griffiths

Left:
Preparing for
a sofa scene.





Above:
Recording the
football match.

Production Co-ordinator: Jess Van Niekerk
 Production Management Asst: Claire Thomas
 Production Runner: Sian Warrilow
 Asst Production Accountant: Carole Wakefield
 Script Editor: Lindsey Alford
 Continuity: Non Eleri Hughes
 [uncredited: Eleri Wyn Jones]
 Camera Operator: Richard Stoddard
 B Camera Operator: Ian Adrian
 Focus Pullers: Steve Rees, Matthew Poynter
 [uncredited: Chris Reynolds]
 Grip: John Robinson [uncredited: Clive Baldwin]
 Camera Assistants: Tom Hartley, Jon Vidgen
 Camera Trainee: Darren Chesney
 Boom Operator: Dafydd Parry
 [uncredited: Adam Margettes]
 Sound Maintenance Engineer: Jeff Welch
 Gaffer: Mark Hutchings
 Best Boy: Pete Chester
 Electricians: Ben Griffiths, Steve Slocombe,
 Bob Milton, Alan Tippetts
 Stunt Co-ordinator: Crispin Layfield

Supervising Art Director: Stephen Nicholas
 Assistant Art Director: Jackson Pope
 Art Dept Co-ordinator: Amy Oakes
 Production Buyer: Ben Morris
 Set Decorator: Keith Dunne
 Props Buyer: Catherine Samuel
 Standby Art Director: Ellen Woods
 Set Designer: Al Roberts
 Storyboard Artist: James Iles
 Concept Artists: Richard Shaun Williams,
 Peter McKinstry
 Standby Props: Phill Shellard, Tom Evans
 Standby Carpenter: Will Pope
 Standby Rigger: Keith Freeman
 Standby Painter: Clive Clarke
 Props Master: Paul Aitken
 Props Chargehand: Matt Wild
 Dressing Props: Martin Broadbent,
 Philip Everett-Lyons
 Art Department Driver: Tom Belton
 Props Fabrication Manager: Barry Jones
 Props Makers: Penny Howarth, Nicholas Robatto

Practical Electrician: Albert James
 Construction Manager: Matthew Hywel-Davies
 Construction Chargehand: Scott Fisher
 Construction Workshop Manager: Mark Hill
 Scenic Artists: John Pinkerton, John Whalley
 Graphics: BBC Wales Graphics
 Title Sequence: Framestore
 Costume Supervisor: Bobby Peach
 Costume Assistants: Sara Morgan, Maria Franchi
 Costume Trainee: Nikki Lightfoot
 Make-Up Supervisor: Pam Mullins
 Make-Up Artists: Abi Brotherton, Morag Smith
 [uncredited: Cathy Davies, Alison Singh]
 Unit Drivers: Sean Evans, Wayne Humphreys,
 Darren Crowlegroves
 Assistant Editor: Becky Trotman
 VFX Editor: Cat Gregory
 Post Prod. Supervisors: Chris Blatchford,
 Nerys Davies
 Post Prod. Co-ordinator: Marie Brown
 Dubbing Mixer: Tim Ricketts
 Sound Supervisor: Paul McFadden
 Dialogue Editor: Darran Clement
 Sound Effects Editor: Paul Jefferies
 Colourist: Jon Everett
 On-line Conform: Geraint Parri Huws, Jeremy Lott
 With thanks to the BBC National Orchestra of Wales
 Conducted and Orchestrated by Ben Foster



Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Rob Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Ceri Tothill
 Sound Recordist: Bryn Thomas
 Costume Designer: Ray Holman
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: BBC Wales Graphic Design
 Special Effects: Real SFX
 Editor: Jamie Pearson
 Production Designer: Tristan Peatfield
 Directory of Photography: Simon Archer
 Line Producer: Patrick Schweitzer
 Executive Producers: Piers Wenger, Beth Willis,
 Steven Moffat
 BBC cymru wales
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Above:
 "To me, to you."

Left:
 Lighting up one
 of Matt Smith
 and Karen
 Gillan's scenes
 together.

Profile

JAMES CORDEN

Craig Owens

James Kimberley Corden was born on 22 August 1978 in Hillingdon, Middlesex, to father Malcolm, a musician in the RAF, and mother Margaret (née Collins), a social worker. While James was growing up in Hazlemere, High Wycombe, the whole family was heavily involved in the Salvation Army. He was the middle child between sisters Andrea and Ruth.

Aged four, at Ruth's christening, he stood on a chair and goofed around to get laughs and found himself loving the attention.

From age 10 he attended High Wycombe's Jackie Palmer Stage School, where Eddie Redmayne was a schoolmate three years below. At Holmer Green Senior School meanwhile he was not particularly academic and at 17 dropped out of a BTEC in performing arts.

Via Jackie Palmer's agency he first appeared on TV at 17, on a kids' takeover edition of *Good Morning with Anne and Nick* (1995), interviewing rock singer Meat Loaf.

His professional stage début followed in the chorus of West End musical *Martin Guerre* (1996, Prince Edward Theatre).

Early TV appearances came with small roles in 1996 in CBBC sitcom *Out of Tune*, and *The Bill*, plus a larger part in Nickelodeon's football comedy *Renford Rejects* (1998). His first film role was Shane Meadows' *TwentyFourSeven* (1997).

With his big personality, Corden made inroads into comedy, appearing in sitcom *Boyz Unlimited* (1999), created by Matt Lucas and David Walliams with Richard Osman.

This later led to appearances in *Little Britain* (2004). He played Jeremy in Channel Four comedy drama *Teachers* (2001-3) and took a small role in *Dalziel and Pascoe* (2004), while films included *Heartlands* (2002) and Mike Leigh's *All or Nothing* (2002).

He was Timms in Alan Bennett's schoolroom play *The History Boys* (2004) at the National Theatre. It became a runaway hit, touring the world, including Broadway (2006, Broadhurst Theater) and spawned a 2006 feature film adaptation.

One of his best-known early roles was Jamie Rymer in ITV's comedy drama about a slimmers' club *Fat Friends* (2000-5). The series also starred Ruth Jones and she and Corden began writing a sitcom together.

In the resulting *Gavin & Stacey* (2007-10) Corden played Gavin's best friend, Essex wideboy Smithy. It started out on BBC Three watched by 500,000 people but when its final Christmas Specials aired on BBC One in 2009-10, it drew 10 million viewers. *Gavin & Stacey* won two BAFTAs in 2008, including Best Comedy performance for Corden, then Best Comedy at the 2010 National Television Awards.

The sudden fame threatened to derail Corden's life and career; he later admitted to being distracted by celebrity. There was a shortlived BBC Three sketch series with *Gavin & Stacey* co-star Mathew Horne, *Horne and Corden* (2009) and the duo also starred in comedy horror film *Lesbian Vampire Killers* (2009). They hosted the Brit Awards in 2009 with Kylie Minogue. Corden later hosted the music event solo (2011-14). He also fronted Sky's sports panel show *A League of Their Own* from 2010.

He returned to his stage roots as Francis Henshall in physical farce *One Man, Two Guvnors* (2011, National Theatre/Adelphi), which transferred to Broadway in 2012 (Music Box Theater), winning him a Tony Award and launching his career stateside.



He co-wrote and starred in BBC/Hulu comedy thriller *The Wrong Mans* (2013/14), before relocating to California where he hosted *The Late Late Show* for CBS from March 2015. For Comic Relief 2011 he sang with George Michael while driving around the streets. As 'Carpool Karaoke', this became a vital part of his late show, with clips going viral online. Guests have included Madonna, Britney Spears, Lady Gaga, Elton John, Ed Sheeran, One Direction, Adele and then-First Lady Michelle Obama.

Corden's other film appearances include *Starter for Ten* (2006), *Telstar* (2008), *The Boat that Rocked* (2009), *Gulliver's Travels* (2010), *The Three Musketeers* (2011) and *The Lady in the Van* (2015), plus voice credits on animations *Trolls* (2016), *The Emoji Movie* (2017) and *Peter Rabbit* (2018).

He married former charity worker Julia Carey in 2012. Son Max was born 2011 and daughter Carey in 2014, with their third child due December 2017.

His autobiography *May I Have Your Attention, Please?* was published in 2011. He was awarded an OBE in 2015. Corden – and Craig Owens – returned to *Doctor Who* in *Closing Time* [2011 – see Volume 69]. ■

Above:

Ruth Jones and James Corden with *Gavin & Stacey* co-stars Joanna Page and Mathew Horne for the show's 2009 Christmas Special.

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DOCTOR WHO

THE COMPLETE HISTORY

STORIES 209-211

THE HUNGRY EARTH/COLD BLOOD

The Doctor, Amy and Rory arrive in a Welsh mining village in 2020 to discover that an ambitious drilling project has reached deeper beneath the Earth's crust than man has ever gone before. But now the ground is fighting back and the Silurians are stirring...

VINCENT AND THE DOCTOR

When visiting the Musée d'Orsay in Paris in 2010, the Doctor notices an ominous face sneering in the window of Vincent van Gogh's *The Church at Auvers* painting. Suspecting something evil, the Doctor and Amy travel back to 1890 to meet the artist himself.

THE LODGER

Stranded on Earth, the Doctor discovers a house with a staircase which people walk up but never come back down. To solve this mystery, he must pass himself off as a normal human and share a flat with Craig Owens.

